

PART ONE OF 2 PARTS

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

you get greater
FLEXIBILITY *with* **SPOT-TV**
the basic advertising medium



*and hundreds of advertisers are using these
 great stations for their basic advertising:*

KOB-TV	Albuquerque
WSB-TV	Atlanta
KERO-TV	Bakersfield
WBAL-TV	Baltimore
WGN-TV	Chicago
WFAA-TV	Dallas
WICU-TV	Erie
WNEM-TV	Flint-Boy City
WANE-TV	Fort Wayne
KPRC-TV	Houston
WHTN-TV	Huntington-Charleston
KARK-TV	Little Rock
KCOP	Los Angeles
WPST-TV	Miami
WISN-TV	Milwaukee

KSTP-TV	Minneapolis-St. Paul
WSM-TV	Nashville
WTAR-TV	Norfolk
KWTV	Okla. City
KMTV	Omaha
WTVH	Peoria
WJAR-TV	Providence
WTVD	Raleigh-Durham
KCRA-TV	Sacramento
WOAI-TV	San Antonio
KFMB-TV	San Diego
KTBS-TV	Shreveport
WNDU-TV	South Bend-Elkhart
KREM-TV	Spokane
KOTV	Tulsa
KARD-TV	Wichita

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

New York • Chicago • Atlanta • Boston • Dallas • Detroit • Los Angeles • San Francisco • St. Louis

CHRYSLER'S NEW AIR MEDIA CAMPAIGNS

Sharply revising previous patterns, nation's No. 3 auto company is introducing new models, with strong spot radio for all divisions, plus big tv special

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New products changing old ad tactics

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The BBDO MARKETING Set-up grows

Page 38

DIGEST ON PAGE 2

WHEELING: 37TH* TV MARKET

*Television Magazine 8/1/57

One Station Reaching The Booming Upper Ohio Valley

NO. 8 IN A SERIES: NATURAL GAS

An outstanding contributor to the prosperous progress and the far-reaching future of the WTRF-TV area is the Manufacturers Light & Heat Company of the Columbia Gas System. Since 1945 Manufacturers has expended more than \$165 million to improve its distribution of vital natural gas to the industrial giants which make the WTRF-TV area the Ruhr of America . . . gas, too, for heating, cooking and cooling to the 425,196 TV homes which comprise the WTRF-TV market, where 2 million people spend \$2½ billion annually. Manufacturers \$6 million annual payroll (estimated for the WTRF-TV area) helps make this a *super* market for alert advertisers.

Typical of Manufacturers progress is this new \$4 million compressor station at the Majorsville, W.Va., storage field, a vital link in Manufacturers' natural gas distribution system. More than 30 billion cubic feet of gas are in underground storage at Majorsville.



For availabilities, call Bob Ferguson, VP and Gen. Mgr., or Needham Smith, Sales Manager, at CEder 2-7777.

National Rep., George P. Hallingbery Company.

316,000 watts



network color

WHEELING 7, WEST VIRGINIA

reaching a market that's reaching new importance!



Coverage
that Counts!

WJIM-TV

Strategically located to exclusively serve
LANSING....FLINT....JACKSON



Represented by the **P.G.W. Colonel**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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up!
up!
up!
up!
up!

This month WNEP-TV becomes one of America's most powerful television stations...zooming up tower height and visual power to deliver a *bonus* of about 80,000 additional TV homes...penetrating even fringe areas with maximum signal intensity on direct line-of-sight. WNEP-TV will now deliver the best possible coverage of the prosperous Scranton—Wilkes-Barre trading area at the lowest cost-per-thousand.

In North Eastern Pennsylvania's 21-county area, WNEP-TV will now be hitting a total of 336,157 TV homes (plus about 65,000 more reached by two satellites)...blanketing a booming industrial center with annual retail sales of over \$2 billion. Add ABC-TV's top-rated shows...fine new local programming from studios in both Scranton and Wilkes-Barre...and WNEP-TV makes the "prettiest picture" for advertiser and viewer alike!

REPRESENTED BY AVERY-KNODL, INC.

WNEP-TV
Channel 16 • Scranton—Wilkes-Barre

A TRANSCONTINENT STATION

WROC-TV, Rochester, N. Y. • WWSA Radio, WWSA-TV, Harrisonburg
WGR Radio, WGR-TV, Buffalo • WNEP-TV, Scranton—Wilkes-Barre

OFFICES: 70 NIAGARA ST., BUFFALO, MOHAWK 2300 • 15 E. 47th ST., NEW YORK, PLAZA 1-3030





DIRECT HIT!

Smack on target from mark again and again with astute advertising agencies. Among those who h are J. Walter Thompson, BBDO, Young & Rubicam and Campbell-Mithb



stant of release, FLIGHT is hitting the
who ready ordered FLIGHT for their clients
-Mey they know an aerodynamic when they see it.

NBC TELEVISION FILMS A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.



10th ANNIVERSARY
ED SULLIVAN SHOW
MERCHANDISING AWARD

Thanks. Ed. !

K&E and CBS

We wear our medals proudly in KEL-O-LAND, America's most award-winning market. And we give the advertiser a broad front to pin them on. For KEL-O-LAND comprises 73,496 square miles of viewers in four states.* Joe Floyd's unique tv, booster hookup enables you to buy this huge section of America from one single-station rate card, at lowest-cost-per-thousand offered anywhere.

*South Dakota, Minnesota,
Iowa, Nebraska
See N.C.S. #3 Composite,
KELO-KDLO-KPLO, Report.

CBS • ABC • NBC

KEL-O-LAND

KELO-TV

Sioux Falls: and boosters

KDLO-TV

Aberdeen-Huron-Watertown

KPLO-TV

Pierre-Valentine-Chamberlain

General Offices: Sioux Falls, S.D.

JOE FLOYD, President

Evans Nord, Gen. Mgr., Larry Benton, V.P.

REPRESENTED BY IIR

In Minneapolis: Wayne Evans & Assoc.

NEWSMAKER of the week

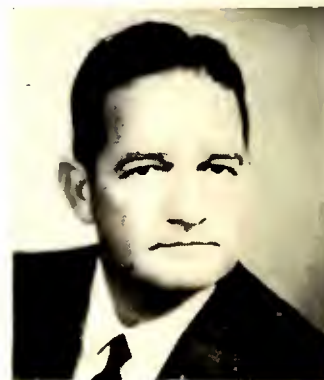
Last week, officers and technicians of the U. S. Third Army, paid a special visit to Charlotte, N. C., to talk with an energetic Arkansas-born Carolinian, whom columnist John Crosby once called "one of the most sincere salesmen in radio." The reason: The Army wanted a closer look at the operations and equipment of an outstanding tv station which has just added another to its long line of distinguished firsts.

The newsmaker: Charles H. Crutchfield, executive v.p. and general manager of the Jefferson Standard Broadcasting Co., whose blue ribbon outlet, WBTV, broadcast on 5 September the first color videotape show ever originated by a local station.

Equipped with the seventh color video tape recorder built by RCA (the first six were shipped to NBC TV recording centers), WBTV taped its *Betty Freezor Show* at 11 a.m., played it back at 1 p.m. with perfect sound and picture quality. The \$100,000-plus installation, which records both color and black and white, network and local, makes WBTV the first tv station in the country to be equipped with all known means of color programming.

For Crutchfield, and for Jefferson Standard, which also operates WBT, Charlotte, and WBTW, Florence, S. C., both the "firsts" and the recognition were an old familiar story.

WBT, third commercially licensed radio station in the U. S. and the first in the South, has won numerous awards for showman-




Charles H. Crutchfield

ship, promotion, public service and news. The first tv station in the Carolinas, it broadcast the first color in the Southeast (1953), had the first tv studios in the nation designed for color telecasting.

Creative force behind these accomplishments is Crutchfield himself. Joining WBT as an announcer in 1933, he became program manager in 1935, and in 1945 at the age of 33, general manager—the youngest general manager ever appointed to a network-owned outlet (CBS).

By 1951, a well known figure in the broadcast industry, he was selected by the U. S. State Department from a group of 18 of the nation's top radio experts, to act as advisor in setting up a radio network in Communist-threatened Greece.

Five years later he was touring Russia with 47 other high-ranking American businessmen for a special survey of Soviet economic conditions. His verdict on Russian tv: incredibly backward.

A color tv fan, Crutchfield is pushing for more color programs and greater color set coverage (at present there are 3,000 sets in the Charlotte area). He hopes eventually to present 100% color schedules, predicts "it could happen in as little as two or three years." 

MEMO:

to Timebuyers with
an eye toward aggressive
audience-building stations

During the past year, WFAA-TV,
Dallas, has increased its share
of viewers in every 3-hour time
segment from **10% to 40%**

(A.C. Nielson Summer '57 vs. '58)

Ask your **PETRYMAN** to
show you the details

WFAA-TV CHANNEL **8**
DALLAS

Basic ABC for North Texas

WHAT IS A TIMEBUYER?

A timebuyer is an indoor sportsman with a keen sense of humor, who keeps on target by pinpointing his markets with well-directed, incisive thrusts.

WHAT DOES HE DO?

He buys

WGBI
radio

Scranton—Wilkes Barre

because the station has consistently increased its dominance over its combined market since 1925.

In the latest Scranton-Wilkes Barre Pulse, *WGBI* has 45 per cent more listeners than "Station B," and 325 weekly quarter-hour wins — 305 more than its closest competitor.

CBS Affiliate

 Represented by **H-R**

Mrs. M. E. Megargee, President
Richard E. Nason, General Manager



Timebuyers at work

Sam Vitt, Doherty, Clifford, Steers & Shenfield. New York, media supervisor on Bristol-Myers products and Noxzema, makes some suggestions for buying tv schedules for this coming season. "One," Sam says, "don't have set ideas about frequency. What applied last year doesn't necessarily apply this year. There are too many variables that upset any formula approach. Then, too, new discount packages may enable you to considerably increase your frequency and effectiveness. *Two*, study the shows and personalities on each station carefully. They are constantly changing, and unawareness of these changes can result in bad buys. *Three*, watch for inflated ratings. Secure from the station a list of its feature film titles and the play-dates, then check the schedules of the important features against the ratings and you'll get a pretty good idea of how accurate and representative the ratings are. *Four*, be careful not to spread your budget too much. If the client's budget is limited, it is better to buy on a market-by-market basis, concentrating on each area, rather than to hit the entire country or marketing area at one time with a low-pressure campaign."



Marie Coleman, Donahue & Coe, Inc., New York, timebuyer for MGM and Carolina Rice, feels that radio's audience will grow even bigger in the next few years because of the steady sale of radios. "Nevertheless," Marie says, "the stations must provide more and better data if they want their billings to keep pace with circulation."



I think advertisers and agencies would like to see, in particular, more success stories from stations on national advertisers. The trade press, especially SPONSOR, reports in careful detail the successful campaigns of national advertisers, and these are very helpful, but still more are needed. I am fully aware, of course, of the difficulty in securing case histories from advertisers. Advertisers, for good reason, are often reluctant to provide such information because they fear it will help their competitors. But secrecy is sometimes carried to such a ridiculous extreme that information that is common trade knowledge is guarded like a secret rocket formula. Let us hope more advertisers will realize the long-range value of case histories so there will be a freer flow of information."



YOU MAY NEVER GET A HOLE-IN-ONE* —

AMERICAN RESEARCH BUREAU
MARCH 1958 REPORT
GRAND RAPIDS-KALAMAZOO

TIME PERIODS	Number of Quarter Hours with Higher Ratings		
	WKZO-TV	Station B	Ties
MONDAY THRU FRIDAY			
7:30 a.m. to 5:00 p.m.	99	89	2
5:00 p.m. to midnight	92	47	1
SATURDAY			
8:30 a.m. to midnight	38	23	1
SUNDAY			
9:00 a.m. to midnight	43	17	
TOTALS	272	176	4

NOTE: The survey measurements are based on sampling in Grand Rapids and Kalamazoo and their surrounding areas. In ARB's opinion this sample includes 77% of the population of Kent County, and 67% of the population of Kalamazoo County.

BUT...With WKZO-TV You Always Get Aces In Kalamazoo-Grand Rapids!

It takes accuracy, plus a lot of luck, to score an ace in golf — but for a real winner in market coverage you need *only* WKZO-TV in Kalamazoo-Grand Rapids! The latest "scorecard" from ARB shows why — see left!

WKZO-TV telecasts from Channel 3 with 100,000 watts from a 1000' tower. It is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids — serves over 600,000 television homes in one of America's top-20 TV markets!

**Chances of scoring an ace are 8,606-to-1 (Based on 20 years of play in New York World Telegram & Sun tournament).*



The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA

Associated with
WHBD RADIO — PEORIA, ILLINOIS
WHBD-TV — PEORIA, ILLINOIS

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studies in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives



the Metro Area

IN THE TOP 50 OF ALL
262 METRO AREAS IN
PERCENTAGE OF
GROWTH IN

- POPULATION
- E.B.I.
- RETAIL SALES

Source: Sales Management Marketing
on the Move—November 10, 1957

the TV Market

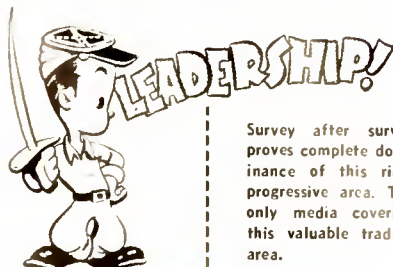
47 COUNTY NIELSEN COVERAGE AREA

POPULATION	1,095,200
FAMILIES	268,300
TOTAL RETAIL SALES	736,664,000
FOOD STORE SALES	201,960,000
GEN. MERCHANDISE SALES	86,418,000
APPAREL STORES SALES	43,313,000
FURN. & HOUSE APPLIANCES	40,228,000
AUTOMOTIVE DEALER STORE	155,451,000
GAS SERVICE STATION	72,523,000
DRUG STORE SALES	24,150,000
EATING & DRINKING	29,170,000
BLDG. MTS. & HDWE.	48,755,000
TOTAL NET E.B.I.	1,256,409,000

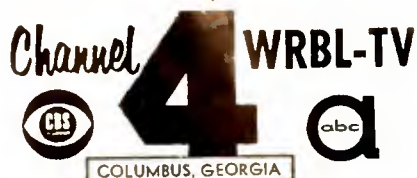
Source:

Coverage from NCS #3—1958
Market Data from Sales Management
Survey of Buying Power—May 10, 1958.

the Station



Survey after survey
proves complete dom-
inance of this rich,
progressive area. The
only media covering
this valuable trading
area.



CALL HOLLINGBERRY CO.

Sponsor backstage

Tv's fall forecast



In the fall season I think you may see:

... An even more widespread and imaginative use of videotape than was indicated in SPONSOR's recent VTR report. Ampex's semi-automatic splicer will be largely responsible for this. Up till now all splicing on vtr had to be done manually and required a degree of skill not generally possessed, even by many of the best engineers.

New splicer should result in even greater use of videotape in film syndication than has been the case up to the present. Like everything the careful Ampex folks make, production on the splicer is a little on the slow side. But it should reach a level of about 40 or 50 a month very shortly according to Ampex brass. Splicer will enable few firms producing commercials for agencies and advertisers to work more proficiently and effectively for their clients, too. RCA's color vtr, incidentally, got its very first station usage, just a week or so ago, when WBTV in Charlotte, N. C., tape recorded its *Betty Freeze Show* in color. The half-hour stanza was taped between 11 and 11:30 a.m. on Friday, 5 September, and played back on the air between 1 and 1:30 p.m. Station brass tells us picture and sound quality were absolutely perfect. . . .

More spectacular spectaculars

... At least one, and possibly several more, efforts are underway to produce major spectaculars on which television *alone* won't have to pick up the entire tab. The big one, presently to be live, and scheduled for video presentation via NBC TV on Easter Sunday, 29 March, is the *Mary Martin Show*. Mary, as you may know, left Saturday, 6 September, via Mitchell Field, Long Island, for Alaska. She is doing a complete show of the highlights from some of her past successes, including *Peter Pan*, first for the Armed Forces, then for civilians, live across the United States in some 60 cities.

Mary's tour is under the aegis of the Department of Defense and the USO in coordination with NBC. In Alaska the company will make the Elmendorf Air Force Base, the Ladd Air Force Base, the Eielson Air Force Base, Fort Richardson, Fort Greeley, the outpost of Kotzebue, just outside Nome, King Salmon village and the Kodiak Naval Station. They will also play a couple of benefits including one for the Crippled Children's Association in Anchorage. The Alaskan phase of the tour will run about two weeks.

Members of the troupe will include Mary's husband and producer, Richard Halliday; the Chief of the Armed Forces Professional Entertainment Branch, Lt. Colonel Lionel Layden; Luis Bonfa, an outstanding guitar player from Brazil; Dirk Sanders, a dancer. Musical conductor for the show will be John Lesko, while Ernest Flatt will handle the choreography, and Peter Lawrence will be stage manager. Also with the troupe, and representing NBC, will be the grand old man of show business, John Royal. John was with our radio group when we made Europe in 1945, and he'll probably be with the first troupe that makes the Interplanetary Circuit. And talking about



Time

(bought on KOWH)

is

money

(spent for your product)

KOWH time's been the Omaha *buy* for a long time now. For 9 years . . .

KOWH has been consistently *at or near* the top in Omaha radio listening. Most recent Pulse: 6.2 all day average. Good coverage, too, on 660 kc.

Get Adam Young to tell you what's available—or talk to KOWH General Manager Virgil Sharpe.

KOWH Omaha
REPRESENTED BY ADAM YOUNG INC.

TIME-BUYERS

**GOTTA
BE
TOUGH!"**



"Sentiment's got no place in figuring the RIGHT time-buy, buddy. When it comes to getting the most for a client's dollar, give me facts — the straight, most recent facts, I mean. "Like the way I figure KFWB in the Los Angeles market is what I'm talking about. Color Radio on KFWB's Channel 98 is the kind of new, exciting radio that has pulled listeners right in close.

"Cold hard facts tell the story: as of July, Hooper shows KFWB as the NUMBER ONE station in the market... with a solid 95.5% gain in share-of-audience. Nielsen is UP 82.7%... and Pulse is UP 37.1%... all since January.

"So, buddy, here's one time-buyer who's quit buying stations strictly by ear... or by 'tradition'. The smart time-buyer will always buy KFWB... first in Los Angeles. It's the thing to do!"

Call or write for your copy of this fact-filled brochure: "TIME-BUYING FOR FUN AND PROFIT". Loaded with lots of handy tools which make it easy to buy Color Radio.



Channel
98



my mommy listens to

KFWB

6419 HOLLYWOOD BOULEVARD, HOLLYWOOD 28 HOLLYWOOD 3 5151

ROBERT M. PURCELL, Pres. and Gen. Mgr. • MILTON H. KLEIN, Sales Mgr.
Represented nationally by JOHN BLAIR & CO.

Sponsor backstage continued . . .

old friends, let me parenthetically wish the best of luck to Ed Kirby, our escorting officer on that same V.I.P. trip to Europe in '45. Ed's just been made public relations director for the USO.

But back to Miss Martin's tour—after she completes the Armed Forces phase of the tour, as I've indicated, she will take the show to 60 cities in the United States. By 29 March, it will no doubt come off on the NBC telelanes as one of the finest spectacles ever produced. And Miss Martin will have done herself incalculable pr good; made the substantial quantities of loot to which she has grown accustomed; and all without the network, sponsor or agency being hit with an exorbitant tab for a star and show of this magnitude.

Another indication of this continuing—sometimes successful, sometimes not so successful—effort to get maximum mileage out of costly show business and television properties is CBS TV's plan to offer to stations, free of charge and purely as a public service some of the great shows on some of the fine public affairs series. Meaningful episodes from such significant skeins as *Face the Nation* and *See It Now* will shortly be offered by the web's film sales division. . . .

Showmanship and statesmanship

. . . In the fall season I think you may also see:

. . . The most solid of the quiz shows stage a remarkable resurgence, and regain their positions as top buys for some shrewd advertisers in spite of the continuing newspaper campaign to knock them out of the tv picture entirely. . . .

. . . An increasing use of show business and shows, off-television as well as on, by major advertisers. The recent Oldsmobile presentation of a refurbished "Good News" at the Broadway Theatre in New York was an excellent example of priming dealers and sales force through effective showmanship. Starring the Olds team of Bill Hayes and Florence Henderson, the DeSylva, Brown & Henderson musical comedy of the '30's came off as excellent entertainment and potent internal salesmanship.

Olds did a smart thing in using real pros, not only in the starring roles, but in every other department as well. Carol Haney, of "Pajama Game" fame, for example, did the show's choreography. And in the middle of August, this same General Motors staged one of the highest spectacles in the streets of Flint, Michigan, that any city has ever seen.

I've done a number of pieces on the desirability of the major agencies organizing show business departments, just as they organized, and developed to a high degree of efficiency their radio/tv departments. I still believe it will happen one of these days.

. . . And in the fall season you'll see more and more statesmanship on the part of television network brass. NBC Board Chairman Bob Sarnoff recently got off a widely heralded stroke of statesmanship, when he proposed that the tv webs pool their resources and facilities in covering events of national and international significance, specifically the 1960 political conventions. Bob will get off a few more in the months to come, and Frank Stanton, a tv leader who has long evidenced a flair for statesmanship as well as showmanship will toss in a few sound ideas of his own.

. . . And in this fall season, you'll see very little new in the way of network television programing. The tried and true formats, both on commercial and public service levels will continue. And as far as I, as one observer am concerned, that's not too bad.



The Wind and the Sun

(Aesop updated)

A dispute arose between the Wind and the Sun as to which was the stronger. They agreed to try their strength upon a traveler to see which could take his cloak off first. The Wind blew a cold, fierce blast; but the stronger he blew the closer the traveler wrapped his cloak about him and the tighter he grasped it. Then the Sun broke out with welcome beams and dispersed the vapor and cold. The traveler was soon overcome with the heat and cast his cloak upon the ground.

So it goes with some radio stations. They think a show of force gains more listeners than friendly persuasion.

Moral: pick a *Plough* Station

Radio Baltimore

WEAO

Radio Boston

WCOP

Radio Chicago

WJJD

Radio Memphis

WMPS

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.



This is another in our series about successful people in advertising. Peters, Griffin, Woodward, Inc., Spot Television

IS MR. WEATHERWATCHER...

... who plays the law of averages — average temperatures that is — because his sales peaks are set by the weather. He holds his fire until the weather is right, then he lets go with both barrels — sight and sound!

Market-by-market his Spot Television advertising moves in when the selling is good... moves in with great power — and no waste.

To help you plan your strategy we've prepared a booklet we call "SPOT TELEVISION COST YARDSTICKS" which shows average temperatures month-by-month, and Spot Television costs regionally, seasonally and market-by-market. We'd like to send it to you.

Just write to Peters, Griffin, Woodward, Spot Television, 250 Park Avenue, N. Y. C.

WEST

KBOI-TV	Boise	2	CBS
KBTV	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KMAU KHBC-TV	Hawaii		
KTLA	Los Angeles	5	IND
KRON-TV	San Francisco	4	NBC
KIRO-TV	Seattle-Tacoma	7	CBS

MIDWEST

WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth-Superior	6	NBC-ABC
WDAY-TV	Fargo	6	NBC-ABC
KMBC-TV	Kansas City	9	ABC
WISC-TV	Madison, Wis.	3	CBS
WCCO-TV	Minneapolis-St. Paul	4	CBS
WMBD-TV	Peoria	31	CBS

SOUTHWEST

KFDM-TV	Beaumont	6	CBS
KRIS-TV	Corpus Christi	6	NBC
WBAP-TV	Fort Worth-Dallas	5	NBC
KENS-TV	San Antonio	5	CBS

EAST

WBZ-TV	Boston	4	NBC
WGR-TV	Buffalo	2	NBC
KYW-TV	Cleveland	3	NBC
WWJ-TV	Detroit	4	NBC
WJIM-TV	Lansing	6	CBS
WPIX	New York	11	IND
KDKA-TV	Pittsburgh	2	CBS
WROC-TV	Rochester	5	NBC

SOUTHEAST

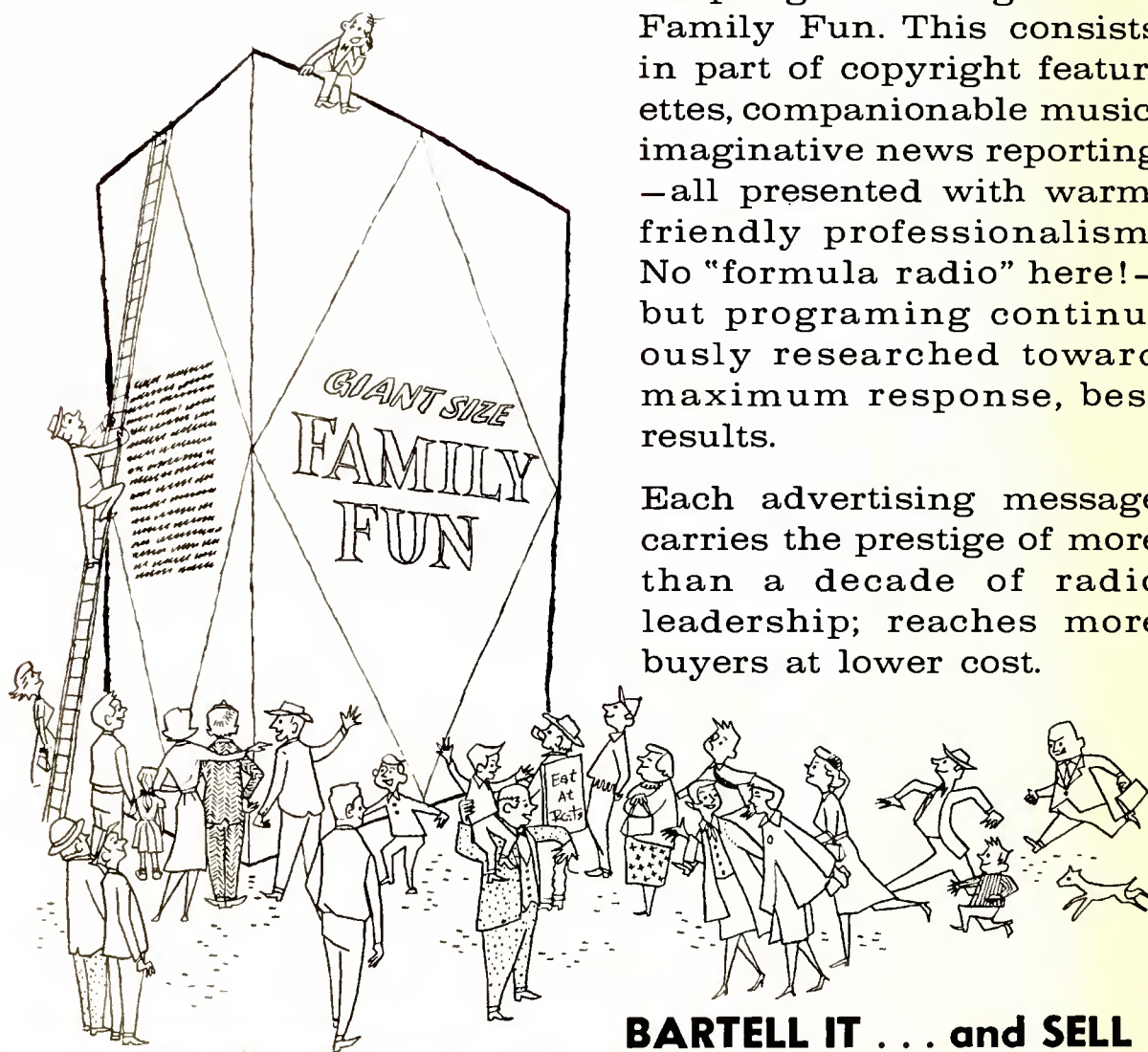
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WSVA-TV	Harrisonburg, Va.	3	ALL
WFGA-TV	Jacksonville	12	NBC
WTVJ	Miami	4	CBS
WDBJ-TV	Roanoke	7	CBS



PETERS, GRIFFIN, WOODWARD, INC. SPOT TELEVISION

Pioneer Station Representatives Since 1932

NEW YORK • CHICAGO • DETROIT • HOLLYWOOD • ATLANTA • DALLAS • FT. WORTH • SAN FRANCISCO



Bartell Family Radio is an exciting package, enthusiastically accepted by the American consumer market. The product has wide appeal, containing a tempting basic ingredient: Family Fun. This consists in part of copyright featurettes, companionable music, imaginative news reporting—all presented with warm, friendly professionalism. No "formula radio" here!—but programing continuously researched toward maximum response, best results.

Each advertising message carries the prestige of more than a decade of radio leadership; reaches more buyers at lower cost.

BARTELL IT . . . and SELL IT!



AMERICA'S **FIRST** RADIO FAMILY SERVING 15 MILLION BUYERS
Sold Nationally by ADAM YOUNG INC.

SPONSOR-SCOPE

20 SEPTEMBER 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

National spot billings for October and November should be as good at the station level as they were in the 1957 months.

What makes the billings outlook for September somewhat less spectacular is the fact that the majority of fall contracts had late starting dates.

The obvious reason: Advertisers delayed longer than usual in making their tv network commitments.

Ford and Chrysler have encountered scarcely any objections to a hedge they've inserted into their latest spot contracts, namely:

Each is asking for immediate relief in the event of a strike.

J. Walter Thompson, for Ford, explains that its lawyers had insisted that no orders be issued without a production-interruption clause.

The big national spot radio newcomer of the week was Rival Dog Food (GB&B) with a 16-week campaign in a long list of markets.

Other imminent starters: S&H Green Stamps (SSCB), four weeks of 20-40 spots a week; Pertussin (McCann-Erickson), eight weeks of minute announcements, beginning 20 October; Pall Mall (SSCB), supplementary station list, effective 13 October.

Incidentally, Time magazine (Joe Gans agency) is testing a spot radio campaign in Sacramento, Columbus, O., and Springfield, Mass., 13-15 October, using 50-60 spots for the three days.

The flow of new national spot tv business reached almost deluge proportions the past week, giving the reps more pressure than they've had in a long row of months.

Included in the New York swim were Wildroot (BBDO); Lever's Handy Andy (K&E); Vaseline Hair Tonic (McCann-Erickson), 109 markets; Gallo Wine and Philip Morris (Doyle-Dane-Bernbach); Texaco and Folger's coffee (Cunningham & Walsh); and P&G's Crisco (Compton).

Among the new tv spot buys out of Chicago and Minneapolis: Tea Council (Burnett), 20 weeks in 20 top markets starting 19 October; Gillette's Thorexlin (North); Helene Curtis' Suave (Gordon Best), top 40 markets; General Mills' Protein-Plus (Knox-Reeves); Tylon Products' Bathe & Glo (Don Kemper); Lanolin Plus (EWRR).

(For more details on some of these placements see AGENCIES—NEWS WRAP-UP, page 62.)

With 14 evening half-hours still open on the tv networks, don't be surprised if they start flirting more ardently with regional advertisers.

In eyeing this potential, the networks are fully aware of the problems facing them from two angles: (1) getting regionals whose distribution doesn't overlap on a hookup, and (2) appeasing affiliates who might be excluded or who feel that the regional advertiser belongs to spot.

The one area where the networks have met with no affiliate opposition on this score is sports.

ABC TV has been making mighty strides in delivering live clearances.

By mid-October it will be in a position to offer a live coverage factor of 86.5% for all U.S. homes at night.

Daytime live coverage will come to 84%.

Traveling agency media executives lately have run into a type of quizzing from major station managers that betrays their passionate desire to trim costs.

The nature of the question posed: **Would it be practical for a top-notch station to deal directly with agencies**, thus dispensing with the services of a rep?

Mediamen have told SPONSOR-SCOPE that their answers invariably have been negative.

This is the agency viewpoint: The mechanics of agency operation make it imperative that the buyer get quick, convenient service; an agency that deals heavily in spot **can't afford the time, facilities, and expense to carry on directly with individual stations.**

When one media executive observed that he was curious what was behind the question, he got this reply from station people: "We've been taking inventory of ways and means of **matching our percentage of profit to our rising gross** but without doing damage to that gross."

(See 13 September SPONSOR-SCOPE, page 9, for report on move initiated by the SRA to formulate the rep's role in air media via a code of fair trades practices.)

Following CBS TV by several months, **NBC TV has taken contractual action to stop triplespotting trouble.**

In response to continuing pressure from agencies, NBC TV submitted to affiliates an amendment to their agreement whose intent is to **eliminate the opportunity for triplespotting in chainbreaks.**

The amendment commits the station **not to delete any production credits at the end of the program or eliminate the network identification or promo.**

Affiliates also are required to **certify regularly** that no material has been clipped, or conversely to "identify the **exact timings** of anything clipped."

For an agency that not so long ago almost wasn't on speaking terms with the medium, **McCann-Erickson has started to show a marked interest in radio.**

The agency now has about \$50,000 a week riding in network radio for **Lehn & Fink, Lewis Howe, and Buick plus even more than that in spot radio.**

Of course, the radio stake looks paltry compared to the estimated \$1.5 million McCann-Erickson pours into all-tv weekly; but for radio it's at least a **beginning.**

The business of bartered time seems to have drifted into a quiet groove.

Merchants of this commodity are boasting that the **explosive or spectacular barter operators have departed** for other fields and that the business is now content to deal **only in marginal time.**

One of the barter firms has branched out as a **timebuying "consultant."** Its function:

After ascertaining a small advertiser's needs, it **evaluates time that can be bartered and contracts for it.**

Basically what hampers the barterer is coming up with a cost-per-thousand that outmatches the average rating-point buy.

NBC Spot Sales this week extended its probe of the timebuying fraternity to opinions about station executives and under what circumstances they like to see them.

The areas the latest Spot Sales questionnaire covers include:

- **Are visits from station people helpful?** What should they bring along by way of information?
- **Have such visits influence**, directly or indirectly, on a schedule purchase?
- Does the timebuyer object to the **station man going direct to the account executive or the client** without prior knowledge?
- **What months are most convenient** for seeing station visitors and when can such visits influence buying decisions most?

The ever increasing intricacy of agency operation is vividly evident in the wheels within wheels involved in the initiating, buying, and following-through of a spot tv campaign.

Here's a list of the specialists within a product group that are essential to the spot machinery at Y&R; sometime during the course of the campaign all of these actually will come in contact with the client:

- | | |
|--------------------------------|-----------------------------------|
| 1. Account supervisor | 9. Marketing or merchandising man |
| 2. Account executive | 10. Copy supervisor |
| 3. Assistant account executive | 11. Art man |
| 4. Media supervisor | 12. Research contact |
| 5. All-media buyer | 13. Commercial producer |
| 6. Assistant media buyer | 14. Tv-radio traffic supervisor |
| 7. Tv-radio program supervisor | 15. Commercial traffic man |
| 8. Tv-radio account man | |

This team sets up the ground rules before the campaign hits the tv stations. The first six share the responsibility not only in the strategy but in choosing the schedule.

Life gets more and more complex for the station rep, particularly the traveling from contact to contact.

Listening to reps, SPONSOR-SCOPE this week noted this continuing trend:

Not only do rep salesmen go through a hectic chain of command at the agency itself (see item above), but they are asked to visit the client involved—usually the ad manager and the sales manager—and then go back to the agency with a report on the client's reaction.

NBC TV has just compiled a set of statistics—based on January-June comparisons—which show that the bloom still is on the tv rose.

Among the upward trends indicated by these facts and figures:

1) The time spent watching was 5.37 hours per day per home this year, as compared to 5.33 hours in 1957. This adds up to 229,122,000 home hours per day vs. 211,244,000 last year.

2) Nighttime sets in use for the first half of this year averaged 59.9%, compared to 58.4% the year before. In terms of average total homes, the jump was from 23,146,000 to 25,558,000.

3) Total rating points for the three networks in the evening went from 62.4 to 63.3, an increase of 1%. (Notes NBC TV: "this is particularly significant since syndication has contributed a good deal of quality and flexibility in local programing schedules.")

The critics notwithstanding, network tv viewers keep drifting away from the 60-minute drama and giving more of their attention to westerns.

An NBC TV analysis, out this week, shows that:

• Between 1956 and 1958 (using the January-June period as base) the average audience for westerns went up 33%, while the hour drama took a 9% drop.

• Westerns are topping hour dramas by 48% in their average minute audience, whereas in 1956 it was a virtual standoff.

The following table documents this thesis:

	1956		1957		1958	
	NO.	AA RATING	NO.	AA RATING	NO.	AA RATING
Avg. Eve. Show	135	19.9	127	20.4	129	20.1
Hour Drama	11	20.8	10	19.5	6	18.9
Western*	7	20.9	10	25.1	18	27.9

*No. denotes half-hour periods.

Toiletries outscored foods as the No. 1 classification in network tv for July.

It's the first time that toiletries have held that position. The gross billings for the month for the winner came to \$8,680,100, compared to \$8,363,650 for the food group. On the first seven months, foods still are in the lead.

According to the same source (TvB), **Winston in July replaced Tide as the biggest monthly brand spender.** Winston's outlay was \$834,485 for July, with Anacin and Chevrolet coming next in order. Tide wound up No. 4.

Alcoa (F&S&R) will spend around \$150,000 with NBC Radio for a tie-in with the Boat Show in New York 16 January, combining the broadcasts of Guy Lombardo with a batch of five-minute segments. NBC also got an order from **Pharma-Craft** via **JWT**, Chicago.

CBS Radio's new business includes Seeley Mattress (JWT), for Arthur Godfrey; Mennen's Skin Bracer (W&L), 10 segments; Dodge (Grant), nine segments; Lorillard (L&N), 12 segments a week for 13 weeks; and Chrysler, the 9:25-9:30 p.m. newscast.

Watch for an industry-wide promotion on the part of the building industry—with the electric appliance manufacturers contributing—to step up consumer interest in lower and middle income housing.

The slacking-off of home building for these classes has been tough on the appliance business, which proved so conspicuously sensitive to the recession.

Where advertising will gain: **The electrical field's role will include either self-supporting or tie-in campaigns in the various media.**

This use of videotape doesn't mean a buck to advertising, but it does demonstrate broadly how the device will serve to influence tv production:

With KNXT, L.A., videotaping the Rams football game, the coach and players can review their first-half performance on a dressing-room screen during intermission.

It will enable them to see their mistakes and good points and indicate where they can improve.

(See special report on videotape's status in 6 and 13 September SPONSOR.)

The recruiting of media buyers in the major Madison Avenue agencies is now moving along well-defined lines.

Those agencies who claim to have established a solid basis for upgrading from within their own ranks report that **more and more of the buyers are coming out of merchandising and account contact.**

The advantage that the merchandising man specifically offers: His personal knowledge of many markets and his ability to view a client's problems in their broader aspects.

A Madison Avenue agency in the \$60-\$70-million class this week declined to send a man on the road to buy time at local rates for one of its regional accounts.

The agency advised the client that **it was against the practice on principle**, and that if the client insisted on paying the lower rate he could **do his buying through his distributors or district managers.**

Added the agency: **If the client wanted it that way, the distributor or district manager could relay the bills to New York and the agency would pay them.**

This agency recently did a wholesale **quiz among stations** on how they determined their local vs. national rates; the results generally shows **no hard-and-fast patterns.**

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 46; News and Idea Wrap-Up, page 58; Washington Week, page 55; SPONSOR Hears, page 56; Tv and Radio Newsmakers, page 70; and Film-Scope, page 53.

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE[®] RADIO

delivers more for the money



Fast, accurate news coverage is one reason Beeline stations deliver a large and responsive audience in the Billion-Dollar Valley of the Bees. The five Beeline stations have their own news staffs for on-the-spot local news stories. They work closely with McClatchy newspapers and tie into available network news shows to add depth to their coverage.

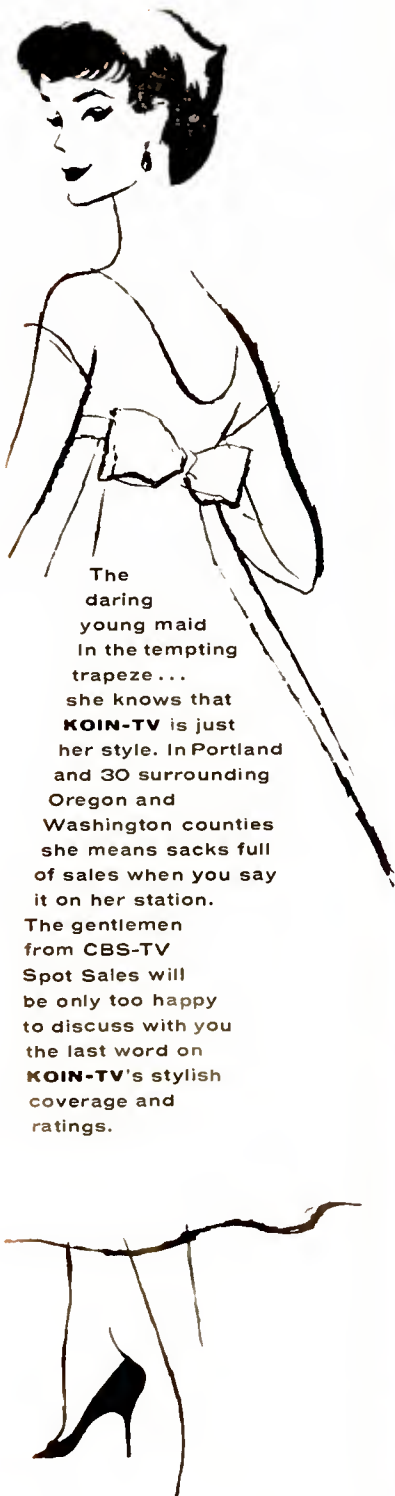
As a group purchase, these radio stations deliver more radio homes than any combination of competitive stations . . . at by far the lowest cost-per-thousand. (Nielsen & SR&D)

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA
Paul H. Raymer Co.,
National Representative



49th and Madison



The daring young maid in the tempting trapeze... she knows that **KOIN-TV** is just her style. In Portland and 30 surrounding Oregon and Washington counties she means sacks full of sales when you say it on her station.

The gentlemen from CBS-TV Spot Sales will be only too happy to discuss with you the last word on **KOIN-TV's** stylish coverage and ratings.

Oklahoma oil

All of us here at Needham, Louis & Brorby were most pleased when we opened this week's issue of **SPONSOR** to see the article on our client's recent special promotion in Indiana, titled "Oklahoma Oil Builds an Air Network." Not only were we pleased at the recognition given this effort but at the way your Midwest Editor, put in perfect phraseology the entire feel and excitement of this campaign.

In our opinion, you did a wonderful job in tracking down the story.

Harold A. Smith
*Program Promotion and
Merchandising Manager
Needham, Louis and
Brorby, Inc.
Chicago*

Buyers guide

Has **SPONSOR** stopped publishing its annual **BUYERS' GUIDE TO RADIO AND TV STATION PROGRAMING**? Or have we simply misplaced both our 1957 and 1958 issues? Or have we only misplaced the 1957 issue, as the 1958 issue has not been published yet?

Whatever has happened, we are lost without it. Would it be possible to send us two copies of the latest edition, post haste?

Patricia Clark
*Liller Neal Battle & Lindsey, Inc.
Atlanta, Georgia*

● **SPONSOR** has shipped Miss Clark two copies (post haste) of our latest edition of the Buyer's Guide. This was published in 1957. We plan no new issue in 1958.

Highlights

Thoroughly enjoyed your August 16th issue.

Highlights: John E. McMillin's "way of a pro" comment on mashed murphies, and salute to the commercial chef.

The Leo Burnett quote: "When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either."

How the cop, who provided the bucks for lunch and gas—on behalf of Messrs. Griffith and Riccobono—got

his reward: "He's now a salesman for the firm, doing very well too." If that fact had not been revealed, I would have wondered about his recognition. It made the story complete, warmly reassuring.

The WVNJ "Great Albums of Music" story was also melodic reading.

And I liked the 10-second spots feature about the three-way letter file of a St. Louis agencyman: "IN, OUT, and WHOOPS!"

Plus the touch of feminine beauty here and there.

Ed Boyd
*Okanagan Radio
Kelowna, B. C.
Canada*

Barter

Thank you so much for supplying me with your tear-sheets on **BARTER** so promptly. It has enabled me to acquaint our key personnel with the pertinent data.

SPONSOR Magazine has been one of the main sources for my knowledge of radio and television affairs.

Marjorie C. Scanlan
*Kudner Agency, Inc.
New York*

Case history

Thank you very much for sending us the article on Lestoil.

Its completeness again convinces us of the thoroughness with which each article in **SPONSOR** is handled.

Robert C. Hall, Jr.
*Media div.,
Cargill & Wilson, Inc.
Richmond, Va.*

Prudential commercials

I have a feeling that I've been remiss in thanking you for that great piece on why Prudential likes public service commercials. Herewith thanks and congratulations on a fine job of tight writing and editing!

Walter Henry Nelson
*Director, pr & publicity
Reach, McClintock & Co.
New York*

FARM GALS EYE NEW PASTURES!

But they've been warned, by their Mothers, to stay off Madison Avenue!

Seriously, this picture is merely to show that our farm families of today, here in the Land of Milk and Money, look and act just like their City Cousins . . . except the farmer, of course, has more money.

Eye our market: 42% rural and 58% urban . . . more than 1,350,000 folks spending \$1,750,000,000 in retail sales yearly . . . over 400,000 families enjoying Channel 2-CBS Television.

Makes a pretty picture, doesn't it?



HAYDN R. EVANS, GEN. MGR.

REP. WETA



THE LAND
OF MILK
AND ^M~~X~~ONEY
WBAY ch. 2
GREEN BAY

A dramatic, sepia-toned photograph of a ship's mast and rigging against a cloudy sky. The ship's structure is silhouetted against a bright, hazy background. The text "Seaworthy... and worth seeing!" is overlaid in a bold, italicized font.

***Seaworthy...
and worth
seeing!***

First (and still the best) Navy-in-action series, NAVY LOG is now sweeping into regional and local markets with the most distinguished service record in all syndication: Three-year uninterrupted hitch on network television; Exceptional sales action for such gold-braid sponsors as U.S. Rubber, Sheaffer Pen, Maytag and American Tobacco; Press citations from The Billboard ("Superior dramatic series")...New York Herald Tribune ("Absorbing, loaded with suspense, full of realism")...and a hold-full more; A 21-gun salute from the Navy Recruiting Service which votes NAVY LOG its top television source of enlistments; 'Superior' rating from viewers: a 25.1 total Nielsen on the CBS Television Network* (NAVY LOG has a ready-made audience of 22 million ex-servicemen and their families); 104 headline-fresh, authentic half-hour films stowed on board—provisions for two years' continuous sales duty. NAVY LOG commands the high seas! Signal orders to the nearest office of CBS TELEVISION FILM SALES, INC. ☉

Slowly
(with expression)

Sweet Sixteen

Words by
WBTV

Love Char-lotte as you've ne - ver loved be -
fore _____ Since
first you start - ed send - ing us your
green _____ Come to us with your
bud - gets ev - er more _____
_____ From coast to coast they
toast us _____ for we are
sweet _____ yes, we are
Sweet Six - teen.* _____

Salesrights MCMLVIII by

CBS Television Spot Sales

NEW YORK

CHICAGO

DETROIT

ATLANTA

SAN FRANCISCO

LOS ANGELES



JEFFERSON STANDARD BROADCASTING COMPANY

*Nation's 16th television market—Television Magazine TV set count—July, 1958



First look at the 1959 models: Chrysler Corporation displayed all five lines at this press preview in Miami Beach earlier this month

Chrysler's startling new air strategy

- This week, Chrysler Corporation will kick off a heavy spot radio campaign that will be a surprise to the industry
- It will be followed by a net television special that may possibly turn out to be the season's biggest television show

MIAMI BEACH, FLA.

Chrysler Corporation—fourth largest national advertiser and an air media stalwart—is about to break a surprising new radio/tv campaign for its 1959 model cars.

In exclusive interviews with SPONSOR at this Florida resort, Chrysler advertising executives revealed plans for the new campaign which departs from traditional automobile industry advertising practices.

The campaign involves these two highlights:

1) In the past, each Chrysler make—Plymouth, Dodge, DeSoto, Chrysler and Imperial—has conducted its own pre-announcement teaser campaign. This year, the divisions are virtually foregoing teaser campaigns. Instead, the corporation is running a massive teaser campaign in spot radio *featuring the whole Chrysler line.*

2) Chrysler, No. 3 among network television spenders last year, is revising its net tv strategy this year. After dropping *Climax!* last June, Chrysler (the corporation, not its divisions) will probably postpone until spring buying any regular net television show. Instead *Chrysler will use a net tv "special" to introduce all five 1959 model cars to the public.*

What's behind this unusual air media strategy? Interviews with Chrysler admen point to these four basic reasons:

- First, limited ad budgets for the fourth quarter of 1958. It's no secret that Chrysler Corp. sales are hurting. Compared to 1957's first six months, Chrysler sales this first half plummeted 42.2%, and its share of market dropped to 14.27%. Even worse, while Chrysler

Corp. profits hit almost \$90 million in the first half of last year, the company suffered a net loss of more than \$25 million in the same period this year.

Although no one at Chrysler will admit it, it seems apparent that this financial cloud has resulted in severe cuts in ad budgets. Thus Chrysler's unusual strategy is based, in part, on the need to stretch ad dollars further than usual.

- Second, the corporation had to develop the teaser campaign because most of the divisions had no teaser campaigns planned; in fact, of the four divisions, only the Chrysler-Imperial division will run any teaser commercials at all. The divisions wanted to drop traditional teaser advertising in order to concentrate their budgets on announcement and post-announcement campaigns. So the corporation had to step in and fill the gap.

- Third, Chrysler felt that its competitors were copying many Chrysler Corp. styling features, i.e., tail fins, and wanted to get this point across to the public before all the new cars were out. The teaser campaign will hit hard on Chrysler's styling leadership.

- Fourth, and last, there is growing belief that the individual divisions should sell the product and its features, while the corporate budget should concentrate on creating a corporate image for all Chrysler cars. While this has been true in the past, the new campaign carries this strategy out to an even greater degree.

The spot radio campaign will start 24 September and run for three weeks. Both 20-second and 60-second spots will be used in the 50 top markets, with at least one station (and perhaps more, depending on availabilities) in each market.

National spot will also be used, on both NBC's *Monitor* (probably the full 165-station lineup) and CBS' *Impact* (again, probably the full 163-station lineup). Only 60's will be used on *Monitor*, both 60's and 30's will be used on *Impact*.

The spot radio campaign will have three phases, which will overlap and have similar overtones:

- The opening phase, according to Chrysler's corporate advertising and sales promotion director Richard E. Forhes, will be a "thought-provoking"



Chrysler Corp. corporate advertising and sales promotion manager Richard E. Forhes

effort aimed at potential new-car buyers and emphasizing Chrysler's styling leadership.

- The second phase will start the "hard sell" aspect of the campaign. The theme: "Cars that *can do* what they look like they can do—and they

(Please turn to page 65)

HERE ARE THE RADIO AND TELEVISION PLANS



Plymouth Division: Lou Hagopian, Plymouth ad and sales promotion director, reports that Plymouth's advertising theme for its 1959 models will be, "If it's new, Plymouth's got it." Plymouth will have no teaser campaign, will use spot radio in 30 top markets for four weeks starting 16 October, with mostly 60's, some 20's and 30's. Plymouth

will also use national spot on CBS' *Impact* seven nights a week (60's only), also starting 16 October and running for four weeks with possibility of extension. Plymouth, which last year had *Date with the Angels* (ABC TV), one quarter of *Climax!* (CBS TV) and one half of Lawrence Welk (ABC TV), this fall will have full sponsorship of *The Plymouth Show* starring Lawrence Welk, Wednesday nights, ABC TV, 7:30-8:30 EST, on about 180 stations. Plymouth's agency is N. W. Ayer.



Dodge Division: W. D. "Pete" Moore, ad and sales promotion director, explains that Dodge's advertising theme will be "The newest of everything great, the greatest of everything new." No advance teasers will be used, introductory campaign will start 1 October with a spot radio campaign in 100 top markets, will run 20's and 60's several times

a day on several stations in each market, will also buy into NBC's *Monitor* sports package. Dodge is still looking into other possible net radio buys. Net tv buy will be *Dodge Dancing Party*, Saturday night Lawrence Welk show on 209 ABC TV stations which will cover 200 major markets for Dodge. Dodge, unusual among all automotive divisions in industry in that more than 50¢ of every ad dollar went into net tv in recent years, this fall will shift heavily into spot radio. Dodge's agency is Grant Advertising.

How Chrysler Corp. sales compare to net tv/radio expenditures

	PASSENGER CAR SALES	SHARE OF MARKET	TOTAL AD BUDGET ^a	NET TV ^a	NET RADIO ^a
1950	1,113,794	17.60%	\$19,980,713 ^c	\$495,532	\$904,908
1951	1,103,330	21.80%	\$21,072,729 ^d	\$1,263,636	\$880,861
1952	884,667	21.27%	\$20,378,198 ^d	\$1,611,362	\$945,321
1953	1,165,357	20.31%	\$28,229,177 ^d	\$3,006,792	\$905,005
1954	714,347	12.91%	\$30,829,359 ^d	\$8,820,955	\$1,867,212
1955	1,206,195,	16.82%	\$53,789,249 ^e	\$17,272,769	\$1,300,000 ^b
1956	922,043	15.48%	\$48,140,471 ^e	\$18,198,264	\$750,000 ^b
1957	1,096,359	18.33%	\$61,429,589 ^f	\$18,915,776	\$1,100,000 ^b
1st half 1958	337,917	14.27%	\$13,880,975 ^g	\$9,577,069	\$200,000 ^b

a—Includes all divisions and all products.

b—SPONSOR estimate.

c—Includes net tv, net radio, magazines, newspapers and Sunday supplements.

d—Includes net tv, net radio, magazines, newspapers, Sunday supplements and business publications (est.).

e—Includes net tv, net radio (est.), magazines, newspapers, Sunday supplements and

business publications (est.).

f—Includes net tv, net radio (est.), magazines, newspapers, Sunday supplements, business publications (est.) and outdoor.

g—Includes net tv, spot tv (est.), net radio (est.), magazines and Sunday supplements.

Sources: TvB, CNA BAR, P.I.B., BOA, OAI, and SPONSOR estimates.

ALL FOUR CHRYSLER CORPORATIONS DIVISIONS



DeSoto Division: J. L. Wichert, ad and sales promotion director, says DeSoto will have two ad themes. First will be "Everything you see, everything you touch is new." Second theme will be "The smart way to go places," which will be backbone of year-round campaign. DeSoto will not use either net tv or net radio this fall, al-

though looking into possible net tv shows to start next spring. Two major campaigns will be in spot tv and spot radio. Spot radio will be saturation campaign in top 10 markets, averaging about 4 stations per market, five to 10 spots per week, including 10's, 20's, 30's and 60's, starting about 16 October and running through early December. Spot tv campaign will be national spot, using about 175 stations in 60 top markets, 10's, 20's, 30's and 60's, starting about 16 October. DeSoto's agency is BBDO.



Chrysler-Imperial Division: James C. Cowhey, only recently appointed ad and sales promotion director for both Chrysler and Imperial, says Chrysler will use as theme "The lion-hearted car that's every inch a new adventure." Imperial theme will be "Excellence without equal." Imperial will use no air media, Chrysler will be heavy in radio,

will be only division employing teaser campaign. Three-week spot radio campaigns will break about 17 October, using 300 stations in top 100 markets, 10's, 20's, 30's and 60's, will also use *Monitor*. Teaser theme will be pegged on "Lion-hearted Chrysler," announcement theme will stress car is now on display, post-announcement will urge buyers to see and drive. Cowhey is considering possibility of returning to tv next year, probably in network, has allowed for it in 1959 budget. Agency for both Chrysler and Imperial is Y&R.



In coat, with clients: Dr. Sydney Roslow (center) chats with veteran admen Frank Silvernail (l), former station relations manager for BBDO, and Maxwell Ule, senior vice president at K&E



In shirtsleeves, with slip-stick: Roslow can be found like this often in his N.Y. office

BEHIND THE RATINGS SYSTEMS—PART ONE

THE PULSE—in-home interviews

✦ Since 1941, when this broadcasting service was founded, clients have gone from four to more than 1,400

✦ Here is the story behind The Pulse, behind its growth and about the man who built it—Dr. Sydney Roslow

What Pulse surveys in air media: Network radio, monthly in 26 markets; by ¼ hours. Network tv, monthly in 22 markets; by ¼ hours. Syndicated film, monthly in 22 markets; by programs. Spot radio, from two to 12 times a year, depending on market; in 200-plus markets; by ¼ hours. Spot tv, from two to 12 times a year, depending on market; in 157 markets.

Out of home radio: measured along with and included in regular radio reports.

Technique: All personal interviews in the home; auto data gathered at same time.

Time covered: From 6 a.m. to midnight.

Extras: Qualitative data such as audience composition, market or product research.

It was a rainy night in Chicago when the young lady interviewer representing The Pulse, Inc. punched the doorbell of a swank apartment. Almost instantly, as if she were expected or even

long-awaited, she was admitted by a suave, hot-eyed gentleman decked out in a white tie and smoking jacket with satin lapels.

"Come in, come in," he said. "You must be soaked, darling. Let's get those wet things off and meanwhile I've a drink all ready and waiting for you." Somewhat shaken, she followed him into a cozy living room complete with couch, fireplace, and har. It wasn't until he had relieved her of her coat and clip-board that she got around to mentioning she was from The Pulse. He didn't withdraw his offer of a drink, and he answered her questions—but his heart wasn't in it.

As she left, the buzzer sounded. In the doorway was a svelte blonde, obviously not from a research firm. But this time, Don Juan took no chances.

"You are Miss So-and-so?" he asked carefully.

"There's no substitute for people talking to people," says Dr. Sydney Roslow, president, director and founder of The Pulse, Inc., and a confirmed protagonist for the personal interview method of determining radio and tv ratings. "And there'll be no substitute," he adds, "as long as people—and not automatons—are the audience."

The Pulse is a personal interview, aided-recall survey conducted in the home. It uses a printed roster of programs and a modified probability sample based on U.S. Census block statistics and standard *Sales Management* data; interviewers have no control over either of these. Pulse does not employ diaries, metering devices, or phone calls. (In 1954, The Pulse did make a move in the direction of automation with the development of its DAX, an electronic peeper-counter that not only computed ratings but typed them in finished form; once developed, however, it was promptly shelved.) The basic equipment in a Pulse survey is shoes. Pulse inter-

viewers, on their round of doorbell-ringing, wear out an estimated 10,000 pair a year.

Along Madison Avenue and its counterparts across the country, it is easy to get into arguments over the relative superiority of one rating service over another. Some media people will tell you that Pulse ratings "run too high, favor stations and confuse timebuyers." Others are quick to retort that Pulse ratings "are the most realistic, credible, are happily free from 'freak' overnight rises or falls that can obscure a market picture." Critics of the Pulse personal interview say that persons trapped in their living rooms by an inquisitor are apt to come up with some highly suspect answers either through impatience or in the hope of being accommodating. Proponents of the technique say that it is psychologically sound and the only real way to get qualitative data (audience composition, commercials recall).

The one significant fact that transcends all argument is that in its 17 years of history, The Pulse has never veered from its personal interview technique; the only changes have been enlargement of samples and expansion of markets. And during that time, clients of The Pulse have swelled from an original four to more than 1,400. To understand the growth of this research firm, it is necessary to know something of the man who made it.

Stocky, soft-spoken Syd Roslow has come a long way since his birth, in 1910, up in New York's upper East Side. But as the prototype of the successful executive he hasn't begun to keep pace with the company he built. The Pulse, since its 1941 beginning, has increased its annual dollar volume from \$59,000 to well over \$1 million. But Roslow, in his tastefully-appointed Fifth Avenue office, still greets visitors in his shirt sleeves with collar and tie stripped open. His New York office staff has swelled from the original two (himself and his wife, Irma) to 125, and his desk is well-equipped with inter-com and buzzers. Yet Roslow ignores the buttons, still sings out for his secretary.

Although the facts and figures he deals with are often decisive in the purchase of millions of dollars of air time, Roslow remains a man without pretense—and without delusions. As one adman put it, "Syd can't even seem to believe in his own luck."

(Please turn to next page)

HOW THE PULSE DOES A REPORT ON STATIONS IN A TYPICAL MARKET

1. *The market: Bangor, Me., where Pulse surveys twice a year, March and November.*
2. *In October, Pulse checks to learn of any changes in market; writes stations for program schedules; alerts local Pulse supervisor and her field crew.*
3. *Checks local newspapers and TV Guide (if available), also program schedules that come from stations. Prepares program roster that the interviewers will use.*
4. *Date of survey is set. Field supervisor brings her staff together and gives them a refresher course (or where new people are used—a training course).*
5. *Meantime The Pulse home office has selected the sample.*
6. *Supplies—including program rosters, sample, etc.—go to the field supervisor.*
7. *The interview crew goes to work. Only housewives are used as interviewers; Roslow finds them most responsible.*
8. *Local supervisor spot checks the crew while the survey is on.*
9. *The completed questionnaires start to come into the mail room in N. Y. Pulse headquarters. (They come directly from interviewers.) All these envelopes go directly to one department where they are opened, sorted. Mail verification cards are sent to the homes interviewed. This is another check to make certain that the sample has been observed and that homes reported called on actually were interviewed.*
10. *Meantime, the tabulating department takes over and starts totalling replies to each question.*
11. *At same time, the program roster department is updating the program schedules—entering, correcting, verifying.*
12. *From tabulating, returns go to computing where the ratings and shares are prepared in the rough.*
13. *Rough ratings and revised programs schedules are put together. This happens in the typing department. Here for the first time one person sees all parts of a report. Up until this point no one person handles more than one page of a report. As fast as tabulators, or calculators finish a page (they work with time segments or an old report) it is double-checked by another person. All the way down the line department heads spot check for inaccuracies.*
14. *Report goes to multilith for printing. Final inspection.*
15. *Dr. Roslow makes final-final inspection. Reports mailed.*



Pulse interviewers (all housewives) at office for a pre-survey briefing



Husband-wife team: Roslow (l), his wife, Irma, and public relations director Lou Frankel confer before a trip. Irma Roslow was first Pulse employee, still comes regularly to office

THE PULSE (Cont'd)

Perhaps it is this streak of incredulity—the suspicion that things are not always what they seem—that led Roslow into the twin fields of psychology and research. It might also explain why, with a capable staff of expert analysts, he himself is frequently found checking and rechecking their figures with his own slide-rule.

In his time, Roslow has probably rung more doorbells than any other figure in broadcasting. He worked his way through New York University (winding up with a Ph.D. in psychology) as a door-to-door researcher for Psychological Corp. On one such assignment, in 1931, he proposed to the interviewer working the other side of the street, a pretty brunette from the Bronx, and also an NYU student. They were married the following year.

With his wife, Irma, Roslow started The Pulse in October 1941, after about a year of pre-testing the personal interview technique. A small office at 1674 Broadway, skimpily furnished with rented furniture was the headquarters; the accoutrements didn't matter much: Roslow and his wife spent most of their working days out on the streets ringing doorbells along with 20 interviewers. Since then, The Pulse outgrew two other offices (seven years at 15 West 46th, five years at Fulton and Broadway). The staff of interviewers grew to the present strength of about 3,000 in some 200 markets, doing studies also in Europe, Canada, Mexico, Puerto Rico, and Ha-

waii. Chicago and Los Angeles offices have been added, as well as a 12-man London office. In the New York headquarters, Mrs. Roslow still has her own office, serves as a troubleshooter ready to leap in when things get hectic.

The very first clients of The Pulse were four New York radio stations, WNEW, WOV, WAAF, and WABC. Later in 1941, Roslow got his first advertising agency subscriber, N. W. Ayer, which is still one of the 128 agencies that now use The Pulse. The following year he acquired his first advertiser client—Bulova Watch Co. The present list of Pulse clients in the advertiser, producer, and management bracket numbers 33.

The list of stations that are Pulse clients has swelled to an average of about five radio outlets per market in about 200 markets, or about 1,000, plus some 250 tv stations. It is the broadcast surveys from which Pulse now derives most of its income—about two-thirds. The remaining third comes from market, product, consumer, and print-research. About its largest single survey was a special one for a tv network which needed to study a market before filing an application. The cost: \$23,000.

During the earlier World War II years, when Pulse was still a single-market survey in New York (the second market, Philadelphia, wasn't added until 1944; Boston, Chicago, and Cincinnati were included in 1946), The Pulse acquired a rather strange subscriber—British Broadcasting Co. It

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This coming season the Washington State Apple Commission will, for the first time, allocate a major part of its consumer advertising budget to spot television.

This decision is no whim but is, rather, based on firm test results last season. Then, as always before, the Commission began its campaign with primary reliance on newspapers and consumer magazines. As the season wore on, and various test results became known, spot tv kept growing. This year tv will lead all the way.

The significance of the new strategy is simply that the Commission has learned through experience that it can generate more excitement for its highly seasonal product through spot tv. The Commission has a peculiar marketing problem. Its perishable commodity, apples, must annually make a cross-country "market march." Speed, flexibility and dramatic impact are all important; spot tv, the Commission has learned, provides these as a matter of course.

The new campaign strategy marks an almost complete turnabout in thinking: traditionally newspapers were the primary medium, with consumer magazines second. This coming year, spot tv has an allocation of 53%, with supplemental radio claiming another 3%. National consumer magazines are tabbed for 25%, while newspapers will pick up only about 5%. The balance goes for production, trade publications and special supplemental media.

While the budgetary breakdown is already established, the exact figure is unknown because it is tied-in, via a levy-per-box, to production. Best estimates are that it will approximate last year's figure which approached \$1 million. Of this amount, well over half is devoted to media advertising, while \$200,000 goes for point-of-sale and other merchandising aids.

The Commission looks to its consumer advertising for two jobs:

- Build consumer demand—for apples generally, Washington State apples in particular, and
- Support for its extensive in-store "package promotion" merchandising plan.

The over-all marketing problem faced by the Commission, while com-

ads' shows proves No. 1 apple seller

✓ Washington State Apple Commission turns to spot television for its cross-country 'market-by-market march'

✓ Budgeted last year as a 'supplement,' air media bested all others in promoting a perishable commodity

mon to other producers of perishable commodities, is more than a little unusual. It corresponds roughly to launching a product into national distribution, but doing it every year.

Washington State apples are the only apples marketed and advertised nationally, yet distribution never blankets the whole country at any one time. At the start of the season, in early fall, distribution and advertising are concentrated in the West and South. As the season progresses, the boxcars and the campaign move into the southeast coast, then the upper Mid-Central area, finally reaching the Northeast after the first of the year.

This year's budget reflects a "change of pace," says W. H. Sandiford, the Commission's account executive at Cole & Weber, Seattle. "The majority of our advertising has been concentrated in newspapers for a good many years, but we believe the account can benefit from this change of emphasis," he adds.

The pattern this year, will be similar to that tested and developed last season. Spot tv will be used on some 70

stations, in about that number of markets, at a concentration of two or more spots a week on specific kid shows.

"Because apples are a commodity that appeals particularly to children," Sandiford says, "we believe the participation-for-children shows, in late afternoon-early evening times, offer the best opportunity to talk to an interested audience of both youngsters and adults."

To add dramatic interest, the spots feature Lew Burdette, noted Milwaukee Braves pitcher. He displays some baseball technique, then talks to "Little Leaguers" about the "big league energy" in Washington State apples.

In-store merchandising and promotions come in for special attention from the Commission in its total marketing plan. This year's new advertising strategy is shown in the coming "package promotion" plans which carry the theme "TV time is APPLE TIME." In the past the theme has been selected independently from such appeals as timeliness, variety or price. This year the theme emerges from the advertising itself.

A national advertiser for the past 20 years, last year was the first time the Washington State Apple Commission had ever drastically revised its media strategy. 1957's campaign began in the customary fashion with a small (\$15,000) radio budget in the extreme western and southern markets.

As distribution spread, and shipment schedules were established, the need for quick-acting "overnight" spot scheduling disappeared and newspapers moved to the fore. But the Commission found tv was producing out of proportion, so strengthened it to where it about equalled newspaper expenditures by January-February. With the March-May period it became the dominant medium. Result: from a pre-season "supplemental allocation" it finally garnered 40% of the total budget, compared to newspapers' 44%.

"We saw the results of the media change in the statistics," notes Sandiford. "Though the 1957 crop was one of the largest in history, with almost 35,000 cars, we had moved 12,000 cars by January 1, 3,000 more than the year before. Each month surpassed previous figures with the result that the record crop was moved to market in good order by the end of our selling season in June."

The Commission's advertising and promotion budget is tied directly with the size of the crop. There is a levy of 5¢ on each 40 pound box. A railroad car holds 800 boxes.

This year the Commission will secure extra point-of-sale impact by tying-in jumbo displays such as this with local spot tv advertising

Viewing banner are, l to r, Don Stewart, field service rep; Ann Albertson, Apple Blossom Queen; W. H. Sandiford, Cole & Weber a.e.



Avalanche of new products change

- Agencies and advertisers are revising old theories of budgeting and media buying for new "speed up" era
- No more "established" brands, say admen, as newcomers claim 30-90% sales volume in some industries

New products, cascading into the market in an unbelievable torrent, are profoundly changing the face of American advertising, and upsetting many old cherished principles, theories, tactics and strategies of advertising procedure.

That's the one inescapable conclusion to be drawn from a just-completed SPONSOR study on "New products and what they mean."

With newcomers grabbing off from 30% to 90% of sales volume in such key industries as foods, drugs, soaps, cigarettes, cosmetics (see box), and thousands of even newer products being readied in research laboratories the impact on traditional advertising concepts is truly staggering.

Among many old-fashioned theories being challenged, and in many cases discarded are:

- *The long steady pull techniques*

of the "keeping everlasting at it brings success" school of admen. Nowadays, emphasis has shifted to short-term high-horsepowered campaigns for products that are "here today and may be gone tomorrow."

- *The established brand concepts* of 15-20 years ago when manufacturers could comfortably figure that at least some of their products were firmly and solidly entrenched with a loyal public. "Hell, there are no *established* brands any more," an agency v.p. told SPONSOR last week. "There are popular brands. But any one of them could be shoved out of the picture next year by some new improved upstart."

- *Investment spending tactics*, by which advertisers poured back all profits on a new product into additional advertising over a period of several years, are being carefully reconsidered. At one time P&G allowed as much as a

three-year "payout" on a new product, before expecting profits. Nowadays, say many marketing strategists, "payouts must be shorter or the competition will kill you."

- *Media franchises* no longer are held in the same high regard they once were. Not so many years ago advertisers and agencies believed (with considerable encouragement from space and time salesmen) that by advertising consistently in the Saturday Evening Post or network radio that they built up a solid, and important "franchise" in the medium. At present, due to new product speedup, there's relatively little of this long-term franchise thinking, but greatly expanded emphasis on short-term opportunities and results, with radio and tv spot getting a bigger play for speed and flexibility.

Behind these, and other equally revolutionary changes in advertising philosophy, lie some almost unbelievable new product facts.

According to Paul S. Willis, president of the Grocery Manufacturers of America, products which did not exist 10 years ago now account for more than a third of all food sales. And, predicts Willis, 10 years from now,

THE SPEED-UP: THREE CASE HISTORIES



Pall Mall, first cigarette to go modern, redesigned 1939, then stepped to 7th place in *four years*. Previously, the brand sold under various formulas for more than 40 years. Now in second place and sales holding up better than any other non-filter king or regular



Marlboro, 30 years a ladies' filter, bombshelled in 1955 with the new sales approach to men—climbed to 7th place in *two years*. Now in both box and soft pack, brand's comprehensive advertising, marketing campaign regarded as one of the most outstanding in years



Kent, which introduced Micronite filter in 1956 enjoyed favorable nicotine-tar reports by two independent magazine studies, zoomed in *two years* to probably 7th, possibly higher, presently includes a claim to 1st place in N.Y. market. *Kent didn't exist six years ago!*

50% of all food sales will be in products not yet on the market today.

Grocery manufacturers are spending upwards of \$100 million annually on product research, and all trade sources expect the tempo of new product introduction to increase sharply in the next few years.

The drug field is also boiling with new product research, and the development process is picking up speed. Recently, the research director of a large drug firm told his staff when the lab problems of a new drug were solved, "Congratulations. Now get back to work and find me the drug that will put this one out of business."

Many new proprietary (name brand) drugs are coming from the startling breakthroughs being made in medical science, and in the ethical drug field. Super Anahist, for example, was based on an ethical drug introduced in 1947. Two years later, Warner-Lambert adapted the anti-histamine for over-the-counter sale, and applied it to new spray packaging, conventional lozenges and other forms.

Drug men forecast mass markets for other new products based on ethical drugs in the near future, even though such established leaders as Bayer Aspirin, Listerine, Alka-Seltzer are holding up well.

In the soap field, where P&G reports two-thirds of its business in products not in existence 12 years ago, the big story, of course, is the continued rise of detergents. First introduced in 1947, the swing now is toward the liquid form. Eventually, says the spokesman for a major company, liquid detergents will replace all conventional soap.

Meanwhile though, the bar soap business is lathering with new products and packaging changes, and with the introduction of color to such old favorites as Lux and Dial.

In toiletries the speed-up in new product developments is perhaps fastest, and most furious of all. The industry has been swept by a wave of new items based on research developments—lanolin, chlorophyll, ammoniates, fluorides, vitamins, etc., and it is believed by leaders in the field, that the flow of fads, inventions, new addi-

MAJOR INDUSTRY BOX SCORES



Food: more than 33% of today's volume in new products. Frozen, instant, pre-cooked, other convenience products making big growth



Soap: at least 65% current business in detergents, liquids and other products that didn't exist a decade ago. Also, old brands are revising



Drugs: 70% of ethical products now prescribed were unknown 10 years ago; these new discoveries may drastically alter proprietary sales



Toiletries: innovations in formulas, additives and dispensers plus entirely new products account for as much as 80-90% of current sales

tives, and new packaging will build in volume.

Significant fact about toiletries: products in this category have a shorter average life than almost any other type—ranging from a few years for toothpastes to a few months for some cosmetics.

In the cigarette industry, products and brands are changing positions faster than ever before in history (see

Box) and the pressure for new filters, and packages has tobacco men constantly revising ad plans and schedules.

Add all these industry facts together and it's easy to see why old leisurely advertising concepts won't fit the modern picture. The new product avalanche is so overwhelming and so staggering that practically every old advertising textbook must be rewritten to deal with it properly.



Products featured in the Kroger-WERE promotion.

Kroger pushed seven private labels, 11 national brands in its promotion

KROGER

"PRIVATE LABEL"

Tomato juice
Pineapple-grapefruit drink
Pork & beans
Glazed donuts
Wiener rolls
Sandwich buns
Sliced white bread
Footballs

NATIONAL BRANDS

Banquet fried chicken
Swift Premium bologna
Carling Black Label beer
Pepsi-Cola
Hellmann's mayonnaise
Chef Boy-Ar-Dee
Sealtest ice cream
Silver Dust soap powder
Milani's 1890 Dressing
Hills Brothers coffee
Durkee margarine

Pointing out personality tie-in in Kroger ad is Ed Paul, WERE sales mgr. Kroger execs Chet Lowe, grocery merchandiser, Tom Kinsella, asst. ad mgr. and Lawrence Flynn, ad and sales prom. dir., look on

Kroger tests new spot radio pattern

▼ This third largest grocery chain used a week-long saturation spot radio promotion for 35 Cleveland stores

▼ Plugging seven private, 10 national brands, the promotion tied in the station personalities with the products

Every food advertiser, and his agency, will be interested in the pattern of a recent saturation spot radio promotion in Cleveland by the Kroger chain.

The significance of the promotion lies in its bearing on the current battle between chain "private labels" and national brands (see SPONSOR, 30 August, page 39).

On behalf of its 35 stores in the greater Cleveland area, Kroger (third largest chain with a 1957 gross of \$1.6 billion and 1400 stores) pushed seven "private label" products, as well as a regional brand, a national brand and a non-food item via a week's promotion on a Cleveland independent radio station WERE.

As part of the same plan, 10 national brand items were plugged through in-store merchandising. The promotion was called "Kroger WERE Value Days," and ran from 25 August to Labor Day weekend. It was preceded by a teaser campaign on Wednesday, through Friday of the week before.

The promotion had several interesting facets. First, it comprised a new media strategy for Kroger, using as it did a week-long spot saturation complete with a three-day preceding teaser. Second, it was devoted principally on the air to "private labels."

A third, and somewhat unique, facet was the identification of product with personality, whereby each station personality was given one Kroger deal to push. Fourth, radio was used to spearhead the complete promotion package.

There's little doubt of the campaign's success. Grocery chains are traditionally uncommunicative about business, and Kroger in this case is no exception. But Lawrence Flynn, ad manager for Kroger's Cleveland division, admits this: "I think the idea has tremendous potential. It gives both Kroger and WERE something through mutual effort that neither of us could buy. It was the most extensive campaign we've ever conducted. We certainly look forward to incorporating this type of

promotion in some future campaign."

Kroger has been advertising on WERE for four years. "During that time," reports station sales manager Ed Paul, "we have seen the trend in advertising of national brand foods develop a new concentration on the local level."

Using that knowledge as a cornerstone the chain called in the station to explore ways to capitalize on this trend. Recalls Tom Kinsella, assistant advertising manager for the chain's Cleveland division: "We were striving for the maximum 'retail sales effect' aimed directly at shoppers." The promotion, as devised, used the strong merchandising idea of in-store promotion and added a completely new element.

"We decided," Ed Paul says, "that the way to hypo the sale of specific items was to merchandise the air personality directly with the product in three ways; on the air, in the store and in other media."

The resulting promotion used WERE personalities in a heavy spot schedule on the station, in the in-store merchandising pieces and, for the kick-off, a product-personality tie-in in a "double truck" in the *Cleveland Press*.

The promotion had two separate phases: on-the-air commercials and in-store displays, so that consistent cross-plugging occurred.

TV REVENUES IN MULTI-STATION MARKETS

Here are income figures (1957) as released by FCC
for all U.S. markets having three or more tv stations

In the first phase, on-the-air, commercials were devoted, with one exception, to Kroger "private label" products. Quite apart from the promotion plan, but running in tandem with it, the station tied in its regular scheduled sponsors whose products were featured in Kroger with the promotion, though no personality was tied in directly.

In the other phase of the promotion, the in-store displays, Kroger spotlighted—with banners, pushcart displays, end displays and shelf talkers—the products it wanted to feature. Among these were, of course, the "private label" items being plugged on WERE, but in addition there were several national brands.

Featured on-the-air were Kroger "private label" products, each tied in directly with a station personality, with each man assigned to plug a particular product. There were 10 spots each in the Wednesday-Friday teaser preceding the campaign. During the following week, 12-13 spots a day were used.

The station's morning man, Ernie Simon, sold the chain's private label tomato juice and pineapple-grapefruit drink. Tom Edwards, with a 10:30 a.m. to 2 p.m. show aimed at housewives, had pork-and-beans. Bill Randle, with an afternoon show, plugged glazed donuts, followed in the evening by Phil McLean, who pushed frankfurter rolls, sandwich buns and sliced white bread. From midnight to 5:30 a.m., Carl Reese sold Banquet Fried Chicken, a regional item. On Saturday Bob Ancell promoted the sale of footballs, a non-food item Kroger is handling. Jimmy Dudley, who does play-hy-play for the Cleveland Indians on the station, pushed Swift's Premium Bologna during the games. The latter was a natural tie-in since Swift has a regular contract for Dudley's pre-game baseball show.

If "localizing" food advertising is advantageous, the principals reasoned, what would "personalizing" add? To find out, the campaign went a step further: each WERE air personality had copy prepared specially to pinpoint his particular food-sale item, as well as take advantage his particular style of presentation and delivery, and his show's "atmosphere." This "man-to-product" assignment had an additional virtue, it is believed, through adding a competitive air to each man's

(Please turn to page 68)

TV MARKETS	NO. OF STATIONS IN OPERATION	NO. REPORTING \$25,000 OR MORE TIME SALES	TOTAL BROADCAST REVENUES ¹
Albany-Schenectady-Troy, N. Y.	3	3	\$4,017,429
Albuquerque, N. M.	3	3	1,356,426
Amarillo, Tex.	3#	2	*
Atlanta, Ga.	3	3	5,482,791
Baltimore, Md.	3	3	7,088,148
Boston, Mass.	3#	3	*
Buffalo-Niagara Falls, N. Y.	3	3	6,706,769
Cedar Rapids-Waterloo, Iowa	3	3	2,045,214
Charleston-Oak Hill-Huntington, W. Va.			
Ashland, Ky.	4	4	3,329,010
Chicago Ill.	4	4	31,301,334
Cincinnati, Ohio	3	3	7,609,081
Cleveland, Ohio	3	3	12,972,834
Colorado Springs-Pueblo, Colo.	3	3	1,162,821
Columbus, Ohio	3	3	5,849,008
Corpus Christi, Tex.	3#	2	**
Dallas-Fort Worth, Tex.	4	4	7,891,021
Denver, Colo.	4	4	5,358,236
Des Moines-Ames, Iowa	3	3	2,973,447
Detroit, Mich.	3	3	15,767,107
El Paso, Tex.	3	3	1,523,539
Evansville, Ind.-Henderson, Ky.	3	3	1,361,484
Fort Wayne, Ind.	3#	3	*
Fresno-Tulare, Cal.	4#	3	2,509,362
Galveston-Houston, Tex.	3	3	6,788,065
Green Bay-Marquette, Wisc.	3	3	1,982,078
Greensboro-High Point-Winston Salem, N. C.	3#	2	*
Harrisburg, Penn.	3#	3	*
Hartford-New Haven-Bristol-New Britain, Conn.	4#	4	4,525,198
Indianapolis-Bloomington, Ind.	4#	4	7,182,849
Jacksonville, Fla.	3#	3	2,655,448
Kansas City, Mo.	3	3	6,555,300
Knoxville, Tenn.	3	3	1,815,313
Las Vegas-Henderson, Nev.	3	3	939,993
Little Rock-Pine Bluff, Ark.	3	3	1,888,189
Los Angeles, Cal.	7	7	35,587,678
Madison, Wisc.	3	3	1,542,551
Memphis, Tenn.	3	3	4,089,935
Miami-Ft. Lauderdale, Fla.	5#	4	6,460,262
Milwaukee, Wisc.	4	4	6,699,085
Minneapolis-St. Paul, Minn.	4	4	8,957,996
Nashville, Tenn.	3	3	3,386,742
New Orleans, La.	3#	3	4,554,624
New York City, N. Y.	7	7	52,904,223
Norfolk-Portsmouth-Newport News-Hampton, Va.	4#	3	3,054,129
Oklahoma City-Enid, Okla.	3	3	4,542,447
Omaha, Nebr.	3#	3	*
Philadelphia, Penn.	3	3	17,812,183
Phoenix-Mesa, Ariz.	4	4	2,878,898
Pittsburgh, Pa.	3#	3	9,787,303
Portland, Ore.	4#	4	4,466,440
Raleigh-Durham, N. C.	3	3	1,437,049
Richmond-Petersburg, Va.	3	3	2,663,035
Roanoke-Lynchburg, Va.	3	3	2,085,528
Rochester, N. Y.	3	3	3,546,281
Sacramento, Cal.	3#	3	3,072,159
Salt Lake City, Utah	3	3	3,178,470
San Antonio, Tex.	4#	4	3,443,524
San Francisco-Oakland, Cal.	4#	3	12,579,011
Seattle-Tacoma, Wash.	4	4	5,802,093
South Bend-Elkhart, Ind.	3	3	1,551,504
Spokane, Wash.	3	3	2,473,434
St. Louis, Mo.	3	3	8,223,163
Tampa-St. Petersburg, Fla.	3	3	3,473,198
Tucson, Ariz.	3#	3	1,318,303
Tulsa, Okla.	3	3	3,409,170
Washington, D. C.	4	4	8,701,088
Wilkes Barre-Hazleton-Scranton, Pa.	4	4	2,382,365
Wichita-Hutchinson, Kans.	3	3	2,761,024
Youngstown, Ohio-New Castle, Pa.	3#	3	*
Honolulu, Hawaii	4#	4	2,093,221
TOTAL 70 MARKETS	238	231	\$429,911,451
MARKETS LESS THAN 3 STATIONS			
TOTAL 207 MARKETS	268	248	\$145,057,606
TOTAL 277 MARKETS	506	479	\$574,969,057

¹Total revenues consist of total time sales less commissions plus talent and program sales, for network, spot, and local. #Not all stations in this market operated a full year during 1957. *Data withheld because third station in this market in operation for short period during 1957. **Data not published for groups of less than 3 stations.

The BBDO marketing setup grows

➤ Agency divides department into "brand" and "staff" groups for distribution studies and campaign planning

➤ Marketing findings aid in media selections, copy approaches, and in promotions to trade

The marketing department of the modern agency has been growing more arms for client service than an octopus has tentacles. BBDO, whose marketing operation was begun under Ben Duffy nearly 30 years ago, is a typical case in point.

A look at the charts on these pages will give an idea of its scope. About the only question left to be answered is: How does such an agency dovetail marketing with advertising?

At BBDO, they are dovetailed through a dozen sales development and sales stimulation techniques—before and after the ad campaign gets under way. Here is how BBDO ties marketing in with the ad campaign.

Before the campaign begins—

(1) *Analysis of market potential:* What share of market does client now have? How can it be increased? How much money will it take to do it?

(2) *Distribution studies:* Sources include syndicated services, clients, other research. Areas of opportunity are defined.

(3) *Sales projections:* From the distribution studies, reasonably accurate future trends can be predicted.

(4) *Potentials in special markets:* The possibilities in such markets as farm, Negro, college, etc. are studied.

(5) *Package analysis:* With more and more similar products crowding store shelves, this area comes in for

heavy study. Agency may simply advise or it may even design the package.

(6) *Field tests and checks:* BBDO has offices in 15 cities, can get a quick picture of what is happening to client and competitor in the field.

After campaign is underway—

(1) *Consumer promotion:* Works on ways to stimulate sales via trade channels or tie-ins, helps plan promotions.

(2) *Trade promotion:* Develops plans for intelligent use of co-op funds or anything else that is pertinent at distributor and dealer levels.

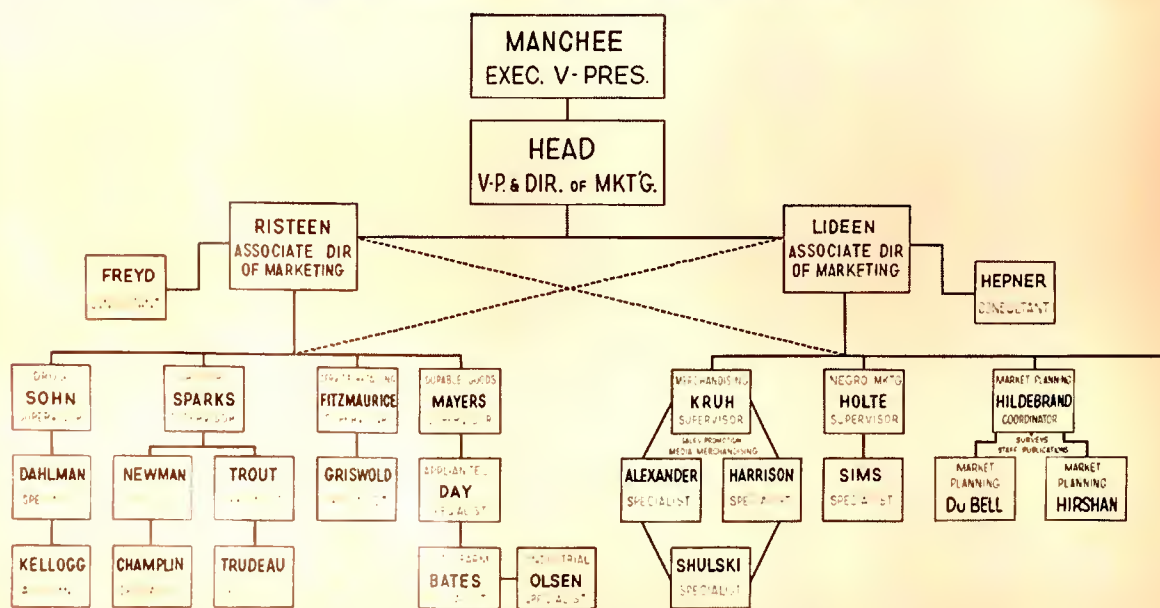
(3) *Trade cooperation:* Assists in securing trade paper publicity for client.

(4) *Point-of-purchase activity:* Self-service selling of today makes help in this area from agency marketing department welcome.

(5) *Media merchandising:* This "extra" includes direct mail, personal trade calls, other media services.

(6) *Sales training and communication:* Agency marketing men will often advise on strengthening links between client, its management and its field force.

BBDO'S MARKETING DEPARTMENT



This is BBDO's New York setup. Group at left are assigned to specific brands, group at right do "staff" work.

HOW BBDO REVIEWS CLIENT MARKETING

Here is BBDO's "suggested outline" for reviewing the marketing of client products. It serves as a pattern for the agency's client presentations

1. Statement of facts

A. Sales history

Should be defined year by year for a sufficient number of years to be significant in terms of dollars, units and share of market.

B. Price history by years

This should include deals, other promotions.

C. Product history

This covers quality problems that may have been encountered; product improvements; any swings in consumer preference between client's product and competitive products; the package, and changes that have been made.

D. Competition

Principal competitive brands, nationally and locally; competitors' business in terms of volume and trends; advantages of the competitors vs. the client.

E. The market

Is it growing, declining or static? Who uses the product? Who makes buying decisions among retailers and wholesalers? What changes are taking place in consumer income, population, distribution patterns?

F. Consumer attitudes

What do consumers like or dislike about client's and competitors' products and why?

G. Distribution

The distribution picture at all levels; the strong and weak markets and the reasons.

H. Advertising expenditures

A history by years; cost per unit; % of sales.

I. Selling expenditures

A history by years; cost per unit, % of sales.

J. Promotion expenditures

A history by years; cost per unit, % of sales.

K. History of advertising

Media strategy; copy philosophy and themes; can ad effectiveness be pinned down?

L. Summary of product facts

2. Problems and opportunities

The identification of problems and opportunities comes from an analysis of the facts as outlined, in the section above.

3. Objectives

This involves enumerating all the objectives toward which future planning should be directed.

4. Outline of future planning

A. Advertising plan

Copy: basic copy policy; examples of the basic copy idea; copy themes directed to special groups or areas; possible copy tests.

Media: specific media recommended; the cost, amount and schedule of advertising in each medium; possible media tests.

Trade advertising: basic copy policy; examples of the basic copy idea; copy themes directed to special groups or areas; possible copy testing; specific media recommended; cost, amount and schedule of advertising in each medium; possible media tests.

B. Promotion

This covers specific dealer promotions; specific consumer promotions; timing of promotions; possible promotion tests.

C. Selling activity

This includes the amount and type of sales work.

D. Special activities

These are to meet problems or exploit opportunities in media, promotion and/or sales.

E. Possible product changes

F. Possible package changes

G. Possible pricing changes

H. Possible research projects

I. Establish overall timetable

J. Summary of expenditures

In total dollars related to projected production and as % of net sales; broken down by media, promotion, testing, by sales areas, etc.

5. Summary

A. Significant facts

B. Problems and opportunities

C. Major objectives

D. Recommended plan

SHORT WAVE: the quick route to sales in Latin America



Walter S. Lemmon, president of the World Wide Broadcasting System. The potential for advertisers is tremendous south of the border

- ✓ In countries south of the border, more than half of the 16 million radio receivers have short wave bands
- ✓ American Express is one of many U. S. advertisers who use short wave to boost their sales in Latin America

On one of his frequent trips to Latin America recently, American Express Co. vice president James A. Henderson was surprised at the impact on local businessmen of a short wave broadcast in English from New York. The show, which reached more than 100,000 American and Latin American businessmen, offered stock market reports on some 200 stocks and discussed business and market trends.

Henderson was especially impressed because one of his responsibilities is to advertise American Express Travelers Cheques. In fact, AE has a more than \$1 million ad budget (via Benton & Bowles) to sell these Travelers Cheques. This Latin American business audience seemed perfect for a short-wave pitch from the U.S. on Travelers Cheques.

When Henderson returned to the U.S., he ordered a 13-week schedule on the show, called *American Business Bulletins*, over WRUL, the international radio station with studios in New York and a 50,000-watt transmitter just outside Boston. The buy involved two 10-second spots a day, five days a week.

In buying time on WRUL (the only private enterprise radio station broadcasting on a commercial basis to Latin

America) American Express joined many other far-flung U.S. advertisers using short wave to reach the Latin American market. For example, Merrill Lynch, Pierce, Fenner & Smith have been using *American Business Bulletins* for about 10 years, with excellent results. Another investment counselor, United Business Service of Boston, also sponsors the show.

Other WRUL advertisers include Philco International Co.; Firestone International, which sponsors broadcasts of the Indianapolis 500 Race to Latin America; Texaco and Mennen, co-sponsors of the World Series baseball broadcasts to Latin America; General Dynamics, United Fruit, Pan American World Airways, and Minnesota Mining & Manufacturing, all sponsoring institutional programs over WRUL.

Some of these shows are in English and are broadcast directly by WRUL; others broadcast in Spanish and Portuguese are channeled into the Inter-American Network, a chain of 82 stations in all Central and South American countries. Philco International, for example, uses WRUL for both English broadcasts and also the Inter-American Network. Short wave in Latin America, unlike the U.S., is more the

rule than the exception—for over eight million of the 16 million existing sets are equipped for short wave.

After only a month, reaction to Travelers Cheques' short-wave radio spots has been gratifying. Here, for example, are some typical letters received by American Express:

- From Santiago, Cuba, a business man wrote, "When we go north for our vacation, we usually use another type of checks. From now on, nothing but American Express."

- From Montevideo, Uruguay, another businessman assured AE that "As of now, I will assure you all I will buy is Travelers Cheques, starting with \$2,000 worth I need for a trip today."

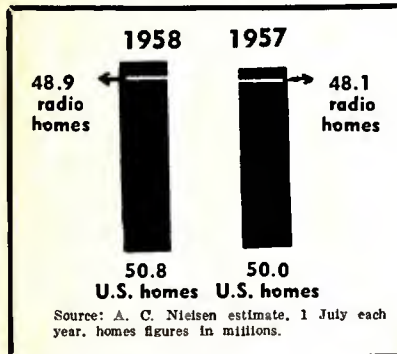
- From St. Thomas in the Virgin Islands came this letter, with a promise of even more future business: "Three hundred fifty of us at the oil camp listen to your broadcast regularly, and all of us will certainly use American Express Travelers Cheques in the future. And we're waiting for the day when AE credit cards are available so we can use them also."

Walter S. Lemmon, president of World Wide Broadcasting System (which operates station WRUL) believes that this kind of reaction proves the impact of international radio advertising. "And," adds Lemmon, "with the increasingly closer ties between the Americas and with the eventual stabilizing of Latin America's economy, the countries south of the border will be worthwhile markets for international advertisers."

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Radio station index

End of August 1958				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3281	95	424	109
Fm	558	86	43	30
End of August 1957				
Am	3068	148	340	109
Fm	520	30	37	5

Source: FCC monthly reports, commercial stations. *December each year.

Radio set index

Set location	1958	1957
Home	95,400,000	90,000,000
Auto	37,200,000	35,000,000
Public places	10,000,000*	10,000,000
Total	142,600,000	135,000,000

Source: RAB, 1 July 1958, 1 July 1957, sets in working order. *No new information.

Radio set sales index

Type	July 1958	July 1957	7 Months 1958	7 Months 1957
Home	488,495	597,848	3,452,833	4,236,453
Auto	186,379	256,279	1,650,898	3,090,955
Total	674,874	854,127	5,103,731	7,327,408

Source: Electronic Industries Assn. (formerly RETMA). Home figures are retail sales, auto figures are factory production.

2. NETWORK RADIO ADVERTISERS

TYPICAL MAJOR NETWORK RADIO CAMPAIGNS

Sponsor	Audiences reached	No. different homes reached (000)
BRISTOL-MYERS		13,143
BROWN & WILLIAMSON TOBACCO		12,769
FORD DIVISION—FORD MOTORS		12,769
MIDAS, INC.		12,716
LEWIS HOWE CO.		12,395
LORILLARD		11,220
CHEVROLET—GENERAL MOTORS		10,792
PLOUGH, INC.		10,792
EX-LAX, INC.		10,098
ARMOUR & COMPANY		9,724

Sponsor	Commercial minutes	Total comm'l minutes del'vd. (000)
FORD DIVISION—FORD MOTORS		119,139
BRISTOL-MYERS		87,923
LEWIS HOWE CO.		69,023
MIDAS, INC.		68,760
WRIGLEY		68,538
BROWN & WILLIAMSON TOBACCO		66,409
PLOUGH, INC.		42,086
CHEVROLET—GENERAL MOTORS		41,664
EX-LAX, INC.		38,945
UNITED MOTORS—GENERAL MOTORS		36,987

Source: Nielsen Radio Index, covering four weeks ending 12 July. Data shown are for campaigns on individual networks.

Has local television become a fil

As syndicated and feature film sales soar in most markets, three station men discuss the effects of film programing on tv industry

Howard L. Wheeler, gen. sales mgr., KHJ-TV, Los Angeles



No station can afford to be just an "outlet"

This is a loaded question.

The answer, obviously, is that while feature and syndicated film form an extremely vital area of local programing, local television is by no stretch of the imagination a film medium. Live programing is, and always will be, an essential ingredient of local programing fare.

The reason is that a television station needs live programing to establish an identity in its market. If a station programs all film (or network) it just dispenses programs without relation to the markets or its people. Such a station is merely an outlet. A successful station must serve its viewers with localized appeal and public service, or it will not be able to build a unique image in its market. It would become just another channel number.

This season KHJ-TV inaugurated live programing that has stirred trade talk across the country. The program which has received most of the publicity is, of course, *The Oscar Levant Show* which attracted newspaper comment from coast to coast. Witty, unrestrained and utterly unpredictable, Oscar has taken Los Angeles by storm.

KHJ-TV has just signed Don Sherwood, described in a *Time* magazine article as a "mad, mess, high-pressure San Francisco disk jockey (who is) the highest-paid record spinner on the West Coast and the electronic darling of the Bay area."

"Sherwood's range of 14 characters includes Bart Hercules, 'a music monster with a Liberace voice, who teaches weight control to women and peddles yogurt from goats that care enough to give the very best,' and Fidel Trueheart, M.D., a gowned physician who lectures on 'The Human Body; Its Care and Prevention.'"

Former heavyweight champion Max Baer also does a show for KHJ-TV, each weekday night from 11 p.m. to 12 a.m. Max, almost everybody knows, has been touring the nightclub circuit with Slapsie Maxie Rosenbloom, but it took his own television show to bring his talents to a fine focus.

Even the news reflects KHJ-TV's "personality." John Willis twice a day presents what is undoubtedly the most comprehensive local news coverage on Los Angeles television. His ability to find the humorous approach to apparently ordinary stories makes him a television personality with a genuine sense of showmanship.

William D. Pabst, gen. mgr., KTVU, San Francisco—Oakland



Good local shows can counterpoint net programing

Being the newest television station in the San Francisco area and its only independent, we are daily asked the question: "has local television become a film medium?"

In the past, this has been all too true. But local television need not stay a film medium.

Old arguments upon the part of network affiliated stations are repeated all too often and taken for whole-truths rather than half-truths.

Do these sound familiar? "The local tv audience wants star-name appeal!" "Film is the only way possible for an

advertiser to maintain a low cost-per-1,000." "Film is dependable, doesn't arrive drunk, and eliminates high overhead production costs."

These so-called arguments in favor of film programing are outlawed at KTVU as they are at many of the nation's energetic independents.

Being independent, we can pick and choose our programing. If a live show is worthy enough, we'll put it in the competitive evening hours against network shows and let it stand on its own merits. We've yet to be disappointed . . . and so have our advertisers.

Our formula has been ". . . if we can do a good show, then we'll do it, if we can't, then it stays off the air."

We've been on the air just six months; in that length of time we've been highly selective in our local shows. One, of which we're extremely proud is *Doctors' News Conference*, a weekly donnybrook between science writers and authoritative physicians on all kinds of personal health problems.

Collegiate sports—football, basketball, spring events—have all been tied up for television by Channel 2—KTVU. We need three sportscasters to cover all our weekly local sportscasts; so we hired the best three we could find from a national talent search.

Children's programing? We've got a television academy award winning personality in Dr. Tom Groody and his thrice-weekly *Science Capsules* series; we've got educational, entertaining, programing in our local *It's Chris* and *Captain Satellite* shows, making up a weekly total of more than four hours of local, live programing for youngsters.

Energetic, independent television (that's what we like to call KTVU) is a station that has spent nearly \$2-million on good half-hour and feature length packages. We're the first to admit that film has its place in television; but we're also the station to defend our top-flight local performers, personalities, sportscasters and newsmen.

Medium?

John C. Cohan, president, co-owner & gen. mgr.—KSBW-TV Salinas, Calif.—KSBY-TV San Luis Obispo, Calif.



Local stations can't afford to become film mediums

All television stations, regardless of size or market, must deliver an audience commensurate with costs, to achieve results for the advertiser, whether local or network.

Can local programming quality compete with network and syndicated film to accomplish this goal? That is the question. It takes creative ingenuity, versatile personnel and constant effort to win this gamble. But it can be done. Local television has not become entirely a film medium.

Uncle Gary, Clarence the Camera, Lucky the Lion, Elmer, and The Fox are characters unknown outside the coast and northern San Joaquin Valley of California. However, they are living, intimate, close friends of the thousands of moppets served by KSBW-TV and KSBY-TV.

Our live news program, *TV News Digest*, is a rhapsody in musical chairs. Scheduled 6:30 to 7 p.m. nightly, Monday through Friday, it features six five-minute segments, back-to-back, and has become the major news source for this area.

Another notable live program success is *Junior Auction*, the talk of the 42 towns served by our stations. It has sky-rocketed sales of the sponsor's product over 1,000% as the children accumulate the advertisers' labels in return for the right to bid on prizes.

A live Spanish-language program on Sunday morning, plus plays by Hartnell College Players and other live tv shows, follows our concept that local television must present more than film and network if it is to do an all-around job in this vital medium.



It just takes one **BIG** one...

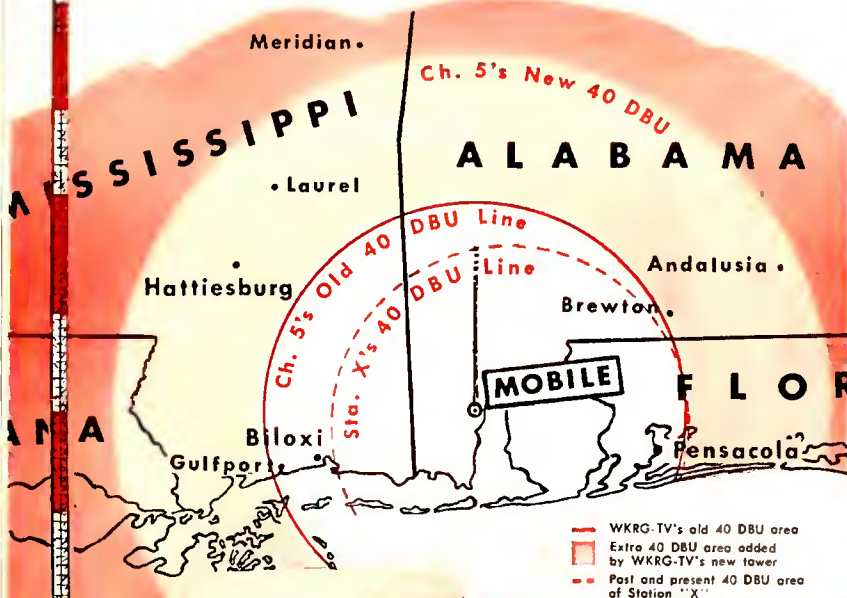
JUST AS ONE BIG PUTT CAN MAKE ALL THE DIFFERENCE in the world in golf... one big station can make a world of difference in your Mid-Gulf TV coverage.

WKRQ-TV dominates this BILLION-DOLLAR Mid-Gulf Area in all three rating services (Nielsen, ARB and Pulse). Now, something new has been added...



NEW, TALLER TOWER ADDS GREATER MID-GULF COVERAGE

Even before, Nielsen gave WKRQ-TV 46,000 extra families in the Mobile Market. Now, a new maximum-height tower sends WKRQ-TV's better programming booming into tens of thousands of additional Mid-Gulf homes... as the map below clearly shows. For full details of WKRQ-TV's lead, call your Avery-Knodel man... or C. P. Persons, Jr., V.P. and Gen'l. Mgr. of WKRQ-TV.



WKRQ-TV

MOBILE, ALABAMA
Reps. Avery-Knodel



SURE

every time buyer
reads

SPONSOR

**BUT FOR EVERY TIMEBUYER
THERE ARE TEN OTHER DECISION
MAKERS BEHIND THE SCENES
WHO READ SPONSOR AS WELL**

Rarely indeed does one man alone determine when and where to place radio or TV business. That's why it makes sense to reach every decision maker possible with your message because every voice that helps to finalize a sale should know your story.

It's the chief reason your advertising will do so well in SPONSOR. SPONSOR reaches almost everybody who is anybody in air. All the timebuyers, of course, but more decision makers, too, at every level (in both the agency/advertiser category) than any other broadcast publication.

Proof?

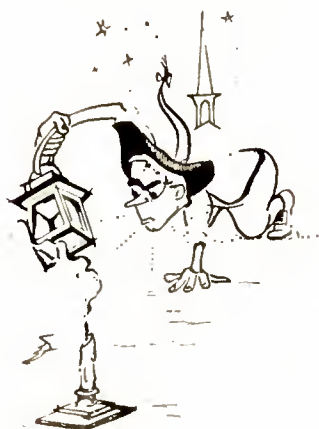
Fair enough!

SPONSOR is the only broadcast publication that offers a complete circulation breakdown BY-JOB CLASSIFICATIONS—listing the exact number of subscribers (with their names and titles) at every management level. We'll be happy to show it to you at your convenience and prove beyond doubt that SPONSOR reaches more teams that buy time than any other book in the field.

SPONSOR

sells the TEAM that buys the TIME

Just like Paul
and his lantern . . .



people
REACT
to the
voice and vision
of NBC in
South Bend - Elkhart
call Petry today!

WNDU-TV CHANNEL 16
BERNIE BARTH & TOM HAMILTON

In the leadership spotlight



Top-drawer advertisers
are buying WGN

You're in good company when you join smart time-buyers who select WGN to sell millions of dollars worth of goods for top-drawer clients. Exciting new programming in 1958 makes WGN's policy of high quality at low cost even more attractive to you.

WGN-RADIO
CHICAGO, ILLINOIS

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

General Foods Corp., Post Division, Battle Creek, Mich., is planning a campaign in major markets for its Alpha-Bits cereal. The schedules will start 1 October for six weeks. Minutes during daytime segments will be placed; frequency will depend upon the market. The buyer is Dave Allen; the agency is Benton & Bowles, Inc., New York.

Standard Brands, Inc., New York, is entering top markets with a campaign for its Fleischmann's Yeast. The schedule begins 22 September for 13 weeks. Minutes and chainbreaks during daytime slots are being used, with frequencies varying. The buyer is Harold Veltman; the agency is J. Walter Thompson Co., New York.

The Procter & Gamble Co., Cincinnati, is preparing a campaign for major markets for its Cheer detergent. The schedules start 1 October, run for the P&G contract year. Minutes during nighttime slots will be placed; frequency will depend upon the market. The buyers are Charlie Buccieri and Marcia Roberts; the agency is Young & Rubicam, Inc., New York.

American Chicle Co., Long Island City, N. Y., is planning a campaign in scattered markets for its Dentyne gum. The 13-week schedule starts 1 October. Minutes during nighttime periods will be scheduled; frequency will vary from market to market. The buyer is Jim Kearns; the agency is Dancer-Fitzgerald-Sample, Inc., N. Y.

The Procter & Gamble Co., Cincinnati, is getting ready to go into top markets throughout the country for its Crisco. The campaign will start 1 October, runs for the contract year. The advertiser will use minutes during fringe nighttime slots, with frequencies varying from market to market. The buyer is Grayham Hay; the agency is Compton Advertising, Inc., New York.

RADIO BUYS

Bristol-Myers Co., New York, is kicking off a campaign for its Minit-Rub. The schedules start 29 September for 13 weeks. Minutes during daytime periods will be slotted; frequency will depend upon the market. The buyers are Ed Green and Lou Bullock; the agency is Doherty, Clifford, Steers & Shenfield, Inc., New York.

Tetley Tea Co., Inc., New York, is going into major markets to promote its teas. The nine-week schedule starts 22 September; this is the campaign's second flight. Minute announcements, 6 a.m. to 6 p.m., Wednesday through Friday, are being used; frequency depends upon the market. The buyer is Bob Karlan; the agency is Ogilvy, Benson & Mather, Inc., New York.

Peter Paul, Inc., Naugatuck, Conn., is entering top markets for its Peter Paul Mounds and Almond Joy candies. The six-week campaign starts 29 September. I.D.'s during daytime periods will be aired; frequency will vary from market to market. The buyer is Jim Kearns; the agency is Dancer-Fitzgerald-Sample, Inc., New York.



Integrity—track record—confidence—these are the cornerstones upon which the founders* of Independent Television Corporation have built a vital new force in television programming in the United States and abroad. ITC is dedicated to provide the television industry with dynamic properties, sales and service facilities without equal. Watch ITC—Independent Television Corporation.

*The Jack Wrather Organization ("Lassie," "The Lone Ranger," "Sergeant Preston of the Yukon," Muzak, Disneyland Hotel and in association with Edward Petry and Co. KFMB-TV, San Diego and KERO-TV, Bakersfield.) Associated Television, Ltd. of England (television station operators, program producers, theatre owners.) Carl M. Loeb, Rhoades and Co. (investment bankers.)

INDEPENDENT TELEVISION CORPORATION

WALTER KINGSLEY, PRESIDENT

Temporary Headquarters: Hotel Roosevelt, New York

1-2

RADIO RESULTS

PERSONAL MANAGEMENT

SPONSOR: Goldshield Plan Co.

AGENCY: Direct

Capsule case history: Goldshield Plan Co., a personal family finance management company, which specializes in aiding families who are unable to meet their monthly bills, began advertising on WPOP, Hartford, Conn., on 15 January, 1957. From the start they were reluctant to try radio. Previously the company had been using newspaper, but results proved disappointing. The first schedule Goldshield purchased 21 spots per week. As the campaign gained momentum, more and more people came to Goldshield for assistance in meeting their obligations. On two occasions the firm was forced to cancel their advertising in order to hire enough trained personnel to handle all the customers. At present, they are using 44 spots per week and have had tremendous response to their campaign. As a result, Goldshield was forced to double its staff and move to larger quarters. The company uses no other medium. The schedule includes saturation minutes throughout the week in all time periods.

WPOP, Hartford

Announcements

HOUSES

SPONSOR: General Finance Corp.

AGENCY: Direct

Capsule case history: More and more people have taken advantage of the services offered by finance corporations in the last few years, and many finance companies, including the General Finance Corp. of Evanston, Ill., have taken advantage of radio's power to reach people. This finance company, with a branch office in Rockford, Ill., has used radio, especially WROK, for several years. Each succeeding year has shown tremendous increases in the company's radio advertising on WROK. General has been advertising in WROK's sports programs. White Sox baseball, high school football, basketball, golf, Golden Gloves and *Sports Review*. The company uses "Friendly Bob Adams" to deliver messages. The loan company's entire radio budget is placed on WROK. "We at General feel sure that the 51% increase we have chalked up in Rockford is solid proof in dollars and cents that WROK reaches an important segment of the Rockford adult audience," said General v.p. R. J. Trenkmann.

WROK, Rockford

Announcements

DEPARTMENT STORE

SPONSOR: J. J. Newberry Co.

AGENCY: Direct

Capsule case history: For seven months, the J. J. Newberry downtown Los Angeles department store had been using a nightly 15-minute Mexican-produced "soap opera" on KWKW, to reach the L.A. area Spanish-speaking population. To measure its effectiveness, the store decided to use all three announcements one evening to promote a two-hour sale the following day. Leader item: "white sheets." No other advertising was used to reach this audience. Store manager Joseph L. Packard reports that more than 1,500 Latin-Americans attended the sale. The promotion, which Packard rates "an outstanding success," was accomplished for a total cost of \$27. Packard notes the extreme loyalty of Latin-American audiences to a sponsor once he has gained their confidence through advertising. The advertiser also feels that the emotional impact of a soap opera show contributes substantially to the effectiveness of the commercials.

KWKW, Los Angeles

Program

FINANCE

SPONSOR: Carder & Eden, Inc.

AGENCY: Direct

Capsule case history: Carder & Eden, Inc., general builders and contractors of Albuquerque, New Mexico, contracted to build a score or more houses in the Southern Terrace Subdivision in Albuquerque. The houses were priced in the \$16,500 to \$20,000 bracket. Upon completion of the houses, Carder & Eden purchased advertising in the various local media, including a schedule of announcements on KQUE, Albuquerque. In a matter of a few days after the start of the campaign, the contracting firm had sold every house they constructed. In fact, people from neighboring towns came to the city to view and possibly purchase a home. The success of the campaign was attributed largely to KQUE. "In the future, when another opportunity arises for us to erect more houses in Albuquerque we will certainly call upon KQUE to run our advertising," stated Charles Carder, partner of the firm. "It was truly a successful venture."

KQUE, Albuquerque

Announcements



And the fourth "R"—Radio—is strong, too!

It's a very healthy educational picture in Metropolitan Washington. 409 elementary schools. 88 secondary public schools. Well over 100 parochial and private preparatory schools. 21 universities and colleges. And more impressive than statistics on structures is the individual attention given the student. Current expense per public school pupil is \$322—compared to the U.S. average of \$300.* It's not that Metropolitan Washington sets a higher value on education. It's just that the efforts of officials and citizens alike seem to head the class.

Washington's fourth "R"—Radio—gets high marks as well, especially when you use Station WWDC. The July PULSE showed us with an average weekly audience share of 19.8%—almost two full points ahead of our closest competitor. And eight of our programs were in the Top 15. We have a simple formula—to be a listenable station to our audience, and a promotional station to our hundreds of national and local advertisers. The mutually happy result—ever-increasing listeners for us, ever-increasing sales for you.

WWDC radio Washington

*Economic Development Committee, Washington Board of Trade **REPRESENTED NATIONALLY BY JOHN BLAIR & CO.**

THE WORLD'S MOST FABULOUS

BOZO

THE
CAPITO

156 CARTOON
BRAND-NE



© Copyrighted by Capitol Records

STATIONS ... BOZO IS A NATURAL FOR HIGHE

DOWN ...

CLOWN

IN MAGNIFICENT ANIMATION
ALL COLOR—ESPECIALLY MADE FOR TELEVISION

Now — Jayark brings to TV the most successful personality ever conceived.
BOZO is pre-sold to countless millions of children and grownups. Bozo's universal appeal and sales impact have never been equalled.

BOZO'S CARTOON STORYBOOK



156 Cartoons — Each 6 Minutes — Full Color or B/W

Magnificent Animation — Packed with Action — Loaded with Laughs

BOZO and his friends will keep your viewers in suspense and in stitches. They travel to the moon ... They climb Mt. Everest ... They even "run" Macy's and Gimbels. Each thrilling cartoon is jam-packed with action and jaw-cracking laughter ... *No Cliff-Hangers!*

AVAILABLE WITH ANIMATED COMMERCIAL LEAD-INS STARRING BOZO HIMSELF

Backed by huge merchandising and promotion. BOZO merchandise items now carried in stores, coast to coast. More than 13 million BOZO Capitol Albums already sold! BOZO is a guarantee of absolute top-rated cartoon leadership in your market. Fresh, new and pre-sold, BOZO is sure to deliver the lowest cost-per-thousand audience ... sure to deliver unparalleled impact in advertising results!

ACT NOW WHILE BOZO IS STILL AVAILABLE



JAYARK FILMS CORPORATION

Reub Kaufman, President

15 East 48th St., New York 17, N. Y.

MUrray Hill 8-2636



PRODUCED IN HOLLYWOOD BY LARRY HARMON-TED TICKTIN PRODUCTIONS FOR JAYARK RELEASE

... GREATER RESULTS FOR SPOT BUYERS

Sylvester sees **Red**

and "Hippity Hops" to new sales peak!

Sylvester Scott, Jr., juvenile market timebuyer, credits soaring client's sales to WJAR-TV's unique children's program, "Hippity Hop, the Cartoon Cop" — a typical example of WJAR-TV's highly effective creative approach to special programming.

In the PROVIDENCE MARKET

WJAR-TV

*is cock-of-the-walk
in creative programming!*



CHANNEL 10 • PROVIDENCE, R.I. • NBC-ABC • REPRESENTED BY EDWARD PETRY & CO., INC.

FILM-SCOPE

20 SEPTEMBER 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Jack Wrather's purchase of TPA this week for \$13 million could be the forerunner of a string of acquisitions for his new film company, Independent Television Corp.

This week's buy takes ITC off the ground immediately. Even though it has \$10 million in production commitments from Jack Wrather productions and Britain's Associated Rediffusion, the company had no product ready for immediate distribution.

TPA gives the new organization a string of subsidiaries (foreign and domestic) as well as its staff and 12 syndicated series currently in distribution.

ITC also named a network national sales manager this week. He's **Hal James**, formerly v.p. in charge of tv-radio at DCS&S, and before that at Ellington & Co.

Continental Baking (Ted Bates) gave the status of syndication a big boost this week.

The company renewed CBS TV Film's *Annie Oakley* for two years in 76 markets. (Its fourth and fifth.) Time and program costs over the two-year period: \$3 million.

A second major regional buy this week: **Rival Dog Food** (Guild, Bascom & Bonfigli), for MCA's *If You Had a Million*.

The area: Ten East Coast markets.

The discrepancies in pricing even among first-run syndicated product is becoming more and more a headache for both syndicators and stations.

A case in point: Two new shows, both prime products from top syndicators, were pitched recently to the same Philadelphia station. Price for Show A, for two episodes, ended up at \$600. Price quoted for Show B, of similar caliber, was \$1,200 per episode.

Stations are starting to stockpile strip shows much in the same way they do feature films.

The reason is this: there's a wealth of good, new stripping product, but fewer time availabilities due to the heavy network daytime emphasis.

The result: stations are buying what's available now (*Life of Riley*, *Burns & Allen*, etc.) with no plans to program them in the immediate future.

If this season's ratings are anything like those over the summer months, syndication can look forward to a good year.

A Film-Scope spot check of several markets shows some strong inroads by syndicated series. Most impressive gains: in multi-station markets.

A good example is in the five-market results of *Silent Service* (CNP), *Sea Hunt* (Ziv) and *State Trooper* (MCA). Here's how they did in the August ARB:

CITY	SILENT SERVICE		SEA HUNT		STATE TROOPER	
	RATING	AUDIENCE SHARE	RATING	AUDIENCE SHARE	RATING	AUDIENCE SHARE
Baltimore	19.2	46%	25.1	56.4%	-----	-----
Chicago	22.8	42%	20.2	33.4%	25.3	46.4%
Cleveland	19.2	45%	22.0	42.4%	19.3	26.7%
Detroit	18.2	38%	17.8	74.8%	-----	-----
Miami	16.5	46%	-----	-----	28.1	55.2%

MARKETING WEEK

20 SEPTEMBER 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

While "he-man" ad themes have had some success of late, one marketing consultant warns of certain dangers in that approach—if directed to men.

Our "feminine" contemporary culture does not value the frontier-type of masculinity says Dr. John Kishler. Hence, most men regard he-man brand images as far fetched. "At best," he declares, "they appreciate them with a certain wry humor as caricatures and, at worst, they tend to resent them as being too unrealistically demanding."

For women, however, it's another story. Today's woman tends increasingly to blame her dissatisfaction on men ("rather than on the consequences of their own aggressive dominance"), and sees in Fantasy, the he-man putting everything right. Super-masculine themes, therefore, are meaningful.

The \$200,000 tv campaign involving 24 furniture retailers, which gets under way 22 September with TvB's blessing involves a technique that could well be copied by any number of retail businesses.

Brain-child of Robert S. Kohn, president of Denver's American Furniture Co. (a three store chain), the campaign involves identical retail price promotions of furniture made by seven manufacturers.

The idea came to Kohn after a successful spot tv saturation drive (involving hard-sell price promotions) early this year to boost lagging sales. Result of the drive was a 50% hike in his business over the previous year.

Kohn set up a firm which he called Bold Action Furniture Sales, Inc. With TvB's help, he sold the idea to 23 other retailers at the annual furniture market in Chicago last spring.

Bold Action is the key to the drive. It arranges with manufacturers for pricing and production of specific items (Kohn gets an override on manufacturers' sales to the other retailers); it arranges for production of commercials, which are tailored for each retailer so he can be identified by viewers; it even acts as an agency in some cases, buying time for retailers.

While furniture sales have been running about level with last year, despite the recession, the furniture industry is not particularly happy about the long-term outlook for the furniture business.

During the past 10 years, while the percent of disposable income spent for big-ticket items such as appliances and autos has risen substantially, the figure for furniture has fluctuated between plus and minus 10%.

One reason: prices have gone up only slightly.

Krochler, one of the furniture manufacturers involved in the Bold Action promotion (see above) has taken a plunge into motivational research to find out ways of creating more interest in home furnishings.

Some of the findings: A woman looks forward to furniture shopping like she looks forward to visiting a dentist. She doesn't trust her own taste, is full of fears and frustrations. One problem is that she knows so few brand names. The fifth best-known furniture "manufacturer" in the U. S. is, believe it or not, Duncan Phyfe.

Another problem: there are three distinct family strata, each with its own needs, goals and attitudes about furniture.

WASHINGTON WEEK

20 SEPTEMBER 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

The long-dormant Harris subcommittee returned to life this week, but it was doubtful that it would get into more tv cases before November. Bernard Goldfine and the FCC were still making good copy.

Harris' House Commerce Legislative Oversight subcommittee still has in its files material bearing on a number of contested tv cases which Rep. Oren Harris (D., Ark.) has said runs upwards of 20. The Arkansas Democrat added that in all these cases the present license-holders are in as much jeopardy as National Airlines with Miami Channel 10.

The Boston Channel 5 case is a prime string in the subcommittee bow, but the Appeals Court may have taken some of the sting out of it by remanding the case to the FCC. The FCC was directed, as in the Miami case, to hold hearings aimed at deciding whether the license should be cancelled because of improper pressures on FCC commissioners.

Where former FCC commissioner Richard A. Mack was the center of the Miami problem, former FCC chairman George McConaughy is reported to be at the center of this one.

McConaughy also figures importantly in another case, Pittsburgh Channel 4, on which the subcommittee has virtually completed its preliminary probing. The subcommittee has also done considerable work on Miami Channel 7, and has said it has not finished with one case tying together three St. Louis and one Springfield channel.

The subcommittee has been great on starting into tv cases one after another and dropping them all in midstream. Whether it will ever tie it all together is a big question. It is a cinch that if Harris ever intends to do so, he will have to have the group reconstituted next year.

Meanwhile, in the first and only genuine upshot of the Harris hearings except for Commissioner Mack's resignation, the FCC plods ahead with its Miami Channel 10 remand case.

Seems the special hearing examiner has a son-in-law, who happens to be chief counsel and vice-president of Pan-Am, and Pan-Am suddenly proposed to assume a minority stock interest in National Airlines, and National Airlines is the parent company of Public Service Television, holder of the Miami Channel 10 license under attack.

The question is whether Horace Stern, retired Pennsylvania Supreme Court Justice, and hired because of the prestige he would bring to the eventual FCC decision, should be disqualified. If so, the Commission would have to look for another hearing examiner, and everything would have to start once more from scratch.

There is no disposition among the four applicants for the Miami channel to move for disqualification of Stern. The Justice Department wasn't concerned about any conflict of interest. The FCC counsel in the case, Edgar Holtz, emphatically wanted Stern to remain.

The actual hearings bordered on the dull. They consisted of replays of selected portions of the testimony already presented on Capitol Hill. The FCC in the first week seemed to be going a pretty good job of disqualifying Col. A. Frank Katzentine for all manners of approaches to Richard Mack.

It was due in the second week to lay the groundwork for the same sort of hatchet job on National Airlines. The other two applicants had apparently clear records.

SPONSOR HEARS

20 SEPTEMBER 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

P&G completes a three-way parley in tv this fall by being the No. 1 customer with CBS TV, NBC TV, and tv spot.

Chrysler, with its two weekly hours, remains the top client at ABC TV.

Two reps—one a pioneer in the field—are bent on retirement.

One of them wants to quit because of poor health; the other wants to spend more of his time on other interests.

Watch for other drug manufacturers to follow Carter's lead in diversifying into the high-profit dietetic food field.

Carter's present pair in the low-calorie sweepstakes are the Frenchette and Maysonette salad dressings.

This passing social note may be a clue to the values that NBC TV and ABC TV place on Chicago in the tv cosmos:

ABC TV accompanied its closed-circuit preview of its fall program schedule for the press and agency men with cocktails and a luncheon. NBC didn't frill it up with so much as a cup of coffee.

Disregard those rumors that Art Porter's expansion of responsibilities at JWT to include supervision of the Chesebrough-Pond account suggests a change in the status of the agency's media department.

The fact is that JWT's media department has become stronger than ever as an autonomous operation. Dick Jones recently was made a v.p. and its manager.

When Neil McElroy, now Defense Secretary, was P&G ad chief, he laid down a rule (totally implied) that agency men who serviced the account have never forgotten.

The precept: A P&G agency shouldn't come to Cincinnati to discuss a project unless it had a recommendation, too.

In other words, the agency was expected to have the whole thing worked out.

As wage earners in the business of advertising, station rep salesmen manage to graze where the clover is rich.

Their average income in New York: \$12,000 in radio and \$15,000 on the tv side.

One of the bigger rep firms rewards the cream of the crop annually with between \$20,000 and \$25,000 in radio, and from \$25,000 to around \$32,500 in tv.

Could it be that WLS, Chicago, among the first farm stations, will wind up under the full ownership of ABC? (ABC already has a minority interest in it.)

Leonard Goldenson, AB-PT chief, was in Chicago the past week discussing the proposition with the management of the Prairie Farmer, owner of the majority stock.

Several weeks ago ABC induced WLS to grant it equal representation on the WLS, Inc., board of directors.

LOOKING NORTH

you see how things are looking up in Kansas City. This is part of the \$250 million reclamation project honored by Look last spring.

Kansas City: groundwork for better living

This is not where a bomb or tornado struck. It's part of the area cleared of slums and tenements in Kansas City during the past year. It's a typical face-lifting project which won for Kansas City one of Look magazine's Community Home Achievement Awards for 1958.

Such a \$250 million project goes to show what we've been saying. Kansas City's a look-alive town. Eyes on the future. Plans

for the future. Money to spend right now to make life better right now.

More than a million people live here. And more of this million watch KCMO-TV at more times of day (say ARB and Nielsen) than any other station.

Why so popular, KCMO-TV? We talk Kansas City's language. And we get to Kansas City loud and clear. We broadcast at maximum power from the world's tallest self-supported tower.

Kansas City MO-TV

Joe Hartenbower,
General Manager

Sid Tremble,
Commercial Manager

SYRACUSE
PHOENIX
OMAHA
TULSA

WHEN
KPHO
WOW
KRMG

WHEN-TV
KPHO-TV
WOW-TV

The Katz Agency
The Katz Agency
John Blair & Co.—Blair-TV
John Blair & Co.

Represented nationally by Katz agency.

Meredith Stations are affiliated with BETTER HOMES and GARDENS and SUCCESSFUL FARMING Magazines.



KCMO-TV
Basic CBS-TV
Channel 5



NEWS & IDEA

WRAP-UP

ADVERTISERS

Hamm's Beer took the lead away from Piel's as the best-liked tv commercial in ARB's August, 1958 poll.

After Piel's, according to ARB, comes Dodge and Winston, tied for third place, and then: Wrigley's Gum; Alka-Seltzer and Seven-Up; Ivory and Newport; and Chevrolet and Raid.

Sheaffer Pen got itself a raft of publicity by hypothetically betting \$1 million that warm-hearted sentiment will sell more pens on tv than the "blood and thunder adventures now dominating the tv screens."

At stake for Sheaffer are the two specials it signed for this fall, via CBS TV, featuring "sentimental" favorites: *Little Women* and *The Gift of the Magi*.

Campaign's of the week:

- **Playskool Manufacturing Co.** began the biggest spot tv campaign in its history last week, to run through 10 December, for a total of \$100,000. Seven cities will be used, including New York, Chicago, Los Angeles and Boston. Agency: Friend Reiss Advertising.

- **Mary Ellen's Distributors**, of Berkeley, Cal., begins its first year-round campaign on tv for its jams and

jellies. The company will sponsor *Treasure*, shown on KRON-TV, San Francisco; KCOP-TV, Los Angeles; KSL-TV, Salt Lake City; KLZ-TV, Denver and KOOL-TV, Phoenix. Agency: Guild, Bascom & Bonfigli, San Francisco.

- **The Michigan Consolidated Gas Co.** begins its new campaign with the theme: "So much more for so much less—Gas naturally" via 16 radio stations in the state and announcements on 5 tv stations. Agency: MacManus, John & Adams.

- **Cocilana Wild Cherry Cough Nips** will be introduced in a saturation spot radio campaign to start 13 October, for six months in Northeastern markets. Agency: Emil Mogul.

- **Ralston Purina Co.** will use approximately 85% of its stepped-up ad budget in network tv this fall, via ABC TV's *The Rifleman* and *Leave It To Beaver*. Supplementing this, will be local radio and tv spots in selected markets. Product: Purina Dog Chow.

PICTURE

WRAP-UP



Enjoying a coffee break at the Housewives' Protective League's recent presentation for agency personnel are (l to r) John Trent, HIPL dir., WCMU, Phila.; Vic Seydel, radio/tv dir., Anderson & Cairns; Galen Drake, HIPL dir., WCBS, N.Y.; Morgan Baker, HIPL dir., WFEL, Bost.; Phil Norman, HIPL dir., KXV, L.A.; Rudolph Klagstad media dir., Monroe F. Dreher, Inc.



See for yourself: This scene, from the 21 October *George Gobel Show* (NBC-TV) will be partially reproduced in *TV Guide*. Viewers will be asked to hold color photo up to tv screens to compare difference between color, black-and-white

End of the rainbow: Richard Wolfson (r), assistant to pres., WTVJ, Miami, presents \$1,000 check to June Johnson, winner of station's "Treasure Hunt." Watching, husband, son



Agency: Gardner Advertising, St. Louis.

Strictly personnel: Edward Ball, appointed director of advertising and sales promotion, and Francis Beudert, promoted to manager of sales planning and market research, Miller Brewing Co. . . . John Marchetti, industrial engineer of General Foods, to Dr. Pepper, Dallas.

AGENCIES

"A majority of modern advertising and selling is technically good, but it is not great because it lacks the 'adventuresome idea.'"

So said Ernest A. Jones, president of MacManus, John & Adams at a meeting of the Denver Ad Club last week.

"It is ironic that the Old Pro in his search for serene security of the sure thing," Jones continued, "should engage in the most dangerous practice of all: depending upon last year's ideas

in today's market.

"Some remarkable things are being accomplished in selling because the man with the off-beat idea didn't know it was impossible."

A majority of the 4A's members report better business this year, compared to last.

This was the result of a poll of 225 of the 335 members. The findings:

1) Agency billings for the first six months, 1958, compared to same period, 1957: 113 agencies ahead; 81 down and 30, the same.

2) Estimates for the second-half 1958, compared to 1957: 100 agencies expect business to go up; 61, down and 61, the same.

Western agencies showed to be the most optimistic about the future, predicting, by more than 3 to 1 that their billings will be up during the second half year.

Ted Bates & Co. held the first of its series of 13 intra-mural lectures last

week. The talks will cover all phases of agency operations, with the closing session devoted to a question and answer period.

Agency appointments: Cole, Fisher & Rogow, Inc., New York and Beverly Hills, for the Bon Ami Co. . . . Grant Advertising, for Swanson's Cookies Co.'s Archway Cookies . . . BBDO, for Oneida, Ltd. . . . Mohr & Eicoff, for the 707 Co., New York. . . Campbell-Ewald, for the new WJR-TV, Flint, Mich. . . . Wunderman, Ricotta & Kline, for the Columbia LP Record Club . . . Compton, for the Military Electronics Div., Motorola . . . H. W. Kastor & Sons, Chicago, for Neuhoff Brothers, Dallas packers.

Personnel moves: Maxwell Sapan, appointed v.p. and creative director of Bryan Houston, Inc. . . . William Corley, manager of the Atlanta and Miami offices of Communications Counselors . . . Wendell Holmes, to the copy and technical group on AC Spark

A hit with the sack: Poking fun at today's fashions, Heather Andrews struck the right note of humor with the judges in the WQAM, Miami "Teen Fashion" contest. For first prize, she gets all-expense trip for two to Nassau, plus \$50



Big gun is used by Ziv Tv to demonstrate its *World Of Giants* series, which has been in and out of network schedules. Surrounding pistol (l to r), Margaret Scott, Lu Evans, Margarita Clark



Cutting-up is Ethel Weider, P&G time-buyer at Compton, in response to Blair-TV's *Do It Yourself* book, promoting firm's "Purse-Suasion" daytime spot tv sales plan

They have nothing on but . . . KBOX, Dallas, new Balaban station, has models deliver attaché case to Norman Campbell, of BBDO, Dallas, as part of its promotion



This is an IDIOT STICK!

16 months of spadework
and WSOC-TV has 23
success stories.
We call it:

"Persuasion
Beyond
Mecklenburg"

Sold this Summer:

WHIRLYBIRDS
TARGET
FOLLOW THAT MAN
DLAL 999
UNION PACIFIC
DECOY
IF YOU HAD A MILLION

Check and buy

WSOC-TV

Charlotte, N. C.

H-R Reps Nationally

F-J Reps Atlanta

In the leadership spotlight



Top-drawer advertisers
are buying WGN

You're in good company when you join smart time-buyers who select WGN to sell millions of dollars worth of goods for top-drawer clients. Exciting new programming in 1958 makes WGN's policy of high quality at low cost even more attractive to you.

WGN-RADIO

CHICAGO, ILLINOIS

Plugs. at D. P. Brothier & Co. . . . Harry McQuiston, art director. Nides Cini Advertising. Beverly Hills . . . Earl Cole, to the copy department. Tatham-Laird . . . Bennett Ades, to the staff at Executive Advertising. Chicago.

NETWORKS

The latest owner of MBS, the Scranton Corp., has upped Blair Wallister to executive v.p., which makes him the operating head of the network.

Alexander H. Guterman becomes chairman of the MBS board and Hal Roach, president. The Scranton Corp., a holding company for the J. F. Jacobs Co., of Detroit, which is in the auto parts business, also owns the Hal Roach studios.

Mutual now numbers 446 affiliates.

More than 10,000 representatives of the press, ad agencies, sponsors and station affiliates watched a special NBC TV closed-circuit colorcast last week.

Purpose: To preview the network's fall line-up of shows and stars.

Robert Sarnoff, chairman of the board, and Robert Kintner, president of NBC, introduced the show.

In line with its fall programming promotion, a series of motorcades has been set-up by NBC's Exploitation department to take place in more than 22 major NBC TV network affiliate cities.

Dubbed "Cavalcade of Shows," this 24-vehicle motorcade will carry banners and posters bearing the names of NBC TV programs.

ABC's election night plans: News chief John Daly will head a staff of 14 commentators on 4 November. The special will air on both tv and radio from 10:00 p.m. until control of Congress is determined.

Network sales: Frigidaire has placed a 52-week order for segments in five NBC TV daytime shows: *Treasure Hunt*, *Concentration*, *The Price Is Right*, *From These Roots* and *County Fair*. Agency: Dancer-Fitzgerald-Sample.

Sports: On ABC TV, The Miller Brewing Co., for *All Star Golf*;

and American Machine & Foundry, for *Bowling Stars*.

Station affiliation: New vhf station, WKBW-TV, Buffalo, signed as a primary ABC TV affiliate, effective when the station goes on the air, 1 December.

REPS

Lindsey Spight, one of the original founders of Blair, has resigned as v.p. and manager of the tv offices in San Francisco.

He will continue to serve both Blair-TV and Blair-TV Associates in an advisory capacity.

Ned Smith, formerly general manager of KOVR-TV, Stockton, takes over Spight's area.

Competition between national spot salesmen and national network salesmen is "a healthy thing."

So said Robert E. Lee, member of the FCC at the SRA luncheon last week.

"No condition should prevail that would dilute artificially that competition," Lee continued.

He added that station reps "came very close to being the salvation angels of the radio business."

Rep appointments: George P. Hollingbery Co. for five stations: KLIK, Jefferson City and KHMO, Hannibal, Mo.; KSAY, San Francisco; KEEN, San Jose and WTTM, Trenton, N. J. . . . McGavren-Quinn Corp., for WITH, Baltimore; WXEX-TV, Richmond; WLEE, Richmond; and WUSN-TV, Charleston, S. C., in all areas except New York. All but the latter will be represented in New York by Select Stations . . . John E. Pearson, for KFAL, Fulton, Mo. . . . Bob Dore Associates, for KLRA, Little Rock and WCHB, Inkster & Detroit . . . H-R Tv, Inc., for KJEO-TV, Fresno; WTOL-TV, Toledo and WJMR-TV, New Orleans . . . John Blair & Co., for WMBR, Jacksonville, effective 1 January, 1959.

They were elected: New officers of the year-old Radio and Tv Representatives of Atlanta: Dick Hughes, of Petry, president; Gregg Murphy, Katz, v.p., and George Crumbley, Headley-Reed, secretary-treasurer.

About people going places: Kenneth R. Atwood, account executive

in the Chicago office, CBS Radio Spot Sales . . . **Frank Carlson**, to the radio sales staff, Avery-Knodel . . . **W. F. Shoemaker**, regional sales representative, National Retail Spots, Inc., Hollywood . . . **Dick Lawrence**, program consultant for Jack Masla & Co. . . **Andrew Powell**, tv account executive in the New York office, PGW . . . **Tom Brown**, sales account executive, Forjoe & Co.

Petry TV has added three to its staff, **Charles Coldwell**, to the sales staff in New York and **Robert Miller** in Chicago. **Myrna Price**, to the promotion-research department.

FILM

MCA's Paramount library sales should shoot up when the company incorporated its first rating report in its sales message.

WBZ-TV, Boston, premiered the package this week with *Going My Way*. The Sunday afternoon feature scored a 34.0 ARB co-incidental, with 73.1% share of audience.

With 1 October airing dates less than two weeks off, sales are making the big news. Among the sales this week:)

- Four regional renewals on Ziv's *Highway Patrol*, bringing the total of renewed markets to 132.

The buyers: **Kroger Stores**, for Kansas City, Louisville, St. Louis and Roanoke; **Weidemann Brewing** and **Household Finance**, for Cincinnati and Indianapolis; **Alabama Farm Bureau**, Montgomery and Birmingham; and **Johnson Tire Co.**, Casper and Grand Junction.

Other renewing sponsors include **Ballantine** (in 35 markets); **Handy Andy Stores**, San Antonio; **Safeway**, Tulsa; **B&H Stores**, Mobile; **Super Food Stores**, Shreveport; **Standard Oil** and **R. J. Reynolds**, Kalamazoo.

In addition, 19 stations have renewed the series.

- Another Ziv show, *Mackenzie's Raiders*, has fulfilled alternate-week sponsorships for one regional sponsor.

For **Brown & Williamson**, which has the series alternate-week in 19 markets, the other sponsors are: **Lincoln Income Life Insurance**, Louisville; **French Broad Dairy**, Knoxville; **Stroh Brewing**, Cleveland and Bay City; **Frontier Oil Co.**, Buffalo;

Schlitz, Milwaukee and Washington.

Other recent buyers of the series include **Bunker Hill Meat Packing**, Charlotte, Bluefield, Washington (N. C.), Columbia and Bristol; **American Motors**, San Francisco; **Blue Plate Mayonnaise**, Houston; **Zeigler Packing** Birmingham; **Bank of St. Louis**, St. Louis; **Ideal Baking**, Tyler (Tex.); **Child's Stores**, Alexandria (La.).

Thirty-one stations also bought the series.

- **P&G (B&B)** this week bought CBS TV Film's *Whirlybirds* for a 52-week Tide campaign in Los Angeles.

- **Chock Full O'Nuts** (Grey) has bought Ziv's Target for New York. (WCBS-TV)

- Twelve new stations have signed for ABC Film's re-run series, *Adventures of Jim Bowie*.

At the same time, ABC Film announced 13 new sales of its *Special Six* package of Rank features.

- **NTA's Dream Package** has been sold in 85 markets to date.

- **Jayark's Booz the Clown** cartoon series was sold in 36 markets this week.

Name change: ABC Film Syndications move into other fields has prompted the company to change its name.

New name: **ABC Films, Inc.**

Re new series: Screen Gems has purchased tv rights to *Ensign O'Toole and Me*. Series will be prepped for next fall . . . Filming starts in November for the third UA tv production, *The Troubleshooters*. Series will star Keanan Wynn . . . Twenty-one new films have been added to the Encyclopaedia Britannica Film Library . . . **NTA** is prepping 39 episodes of *The Third Man*. No pilot, no sponsor yet. James Mason will star . . . Jan Clayton will star in her own show being produced for next fall by Samuel Marx and Woodmere Productions.

Personal Appearance tour: Target host Adolphe Menjou is off to Buffalo and Minneapolis this week on behalf of two sponsors.

Strictly personnel: Ziv expanded and reshuffled its sales staff this week. The changes: **Jerry Kirby**, upped to

on radio—

Today let's get down to brass tacks and talk in explicit terms of how Radio KMA delivers sales — real cash sales, without giveaways or gimmicks.



Anthony J. Koelker, Manager Radio Station KMA

EXAMPLE: On August 30 May Seed Company started advertising Minuhafer oats, a new variety that is rust and disease resistant. The kick-off talk on KMA coincided with the Nebraska State Fair opening in Lincoln, where the company operated an exhibit booth.

In one week 5,000 bushels were sold at the Fair exhibit alone. 12,619 bushels were sold during one week and a supply of 22,000 bushels will be gone by the time this is printed. Mind you, selling oats in September for spring planting is pretty much unheard of.

EXAMPLE: The distributor for *Magic Thread*, a miracle fabric mending liquid, (\$1 postpaid) over a steady 9-month period on KMA received almost 8,500 orders. He advises KMA topped 8 Midwest stations advertising the same offer.

EXAMPLE: Tidy House Products Company tested two \$1 premium and box top offers during two weeks in August (supposed to be dog days). KMA produced 2,534 orders in 14 days.

EXAMPLE: Joe Zweiback, owner of *Vitamin Industries*, Omaha, believes KMA-land is a healthy market. He's been a 52-week advertiser for 15 consecutive years.

EXAMPLE: Joe Cans at Maxwell-Sackheim, New York, says "You're only as good as yesterday's mail count." Joe is understandably cagey about releasing figures, but he might tell you about the thousands of silicone ironing board covers KMA sold for him.



Chicago sales manager: **Jack Gregory**, to Los Angeles as western division head; **Alan Martini**, to New York as eastern division head; **Jack Gaaney**, to the west coast as a spot sales manager; **Othmar V. Oliver** and **Joseph L. Mosecato**, named North central division account executive; **Robert Neece**, re-assigned to upstate New York.

Also, **Bert Weiland**, re-assigned to Baltimore-Washington; **Ed Uhler**, added to the eastern division as account executive; **Charles Rush**, to the south central division in the same capacity.

CANADA

Revlon returned to Canadian radio this week with its biggest single purchase on **CJMS, Montreal**.

The campaign: The French station has built a special radio feature for Revlon. It will be presented seven times a day, six days per week, and will include a well known personality.

The Broadcast Advertising Bureau of Canada has released its study of radio rate and circulation trends.

An analysis of the rates of all 174 private commercial stations in Canada shows that in Class "A" time both the flash rate and the one-minute announcement rates have decreased, while the radio homes continue to show an increase. Here are the figures:

Year	No. Radio Homes (000)	No. of Stns.	Avg. Cost 1 Min. On All Stns.
1957	3,930	166	\$10.95
1958	3,955	174	10.91

Fend: In a letter to Jack Tietolman, president, **CKVL, Verdun, P. Q.**, **J. Nadon**, manager, **CJMS, Montreal** states that CKVL resorted to "unethical" practices by offering listeners prizes if they were tuned to their station while the August survey was being conducted by Elliot-Haynes.

Nadon held CKVL's reasoning for this—to increase the sets-in-use figures—as "too laughable to be taken seriously."

Agency appointments: **McCann-Erickson (Canada) Limited**, for the Canadian Westinghouse Co., with

responsibilities for the change-over from Studio One to Westinghouse's **Desilu Playhouse . . . Robert Otto & Co. (Canada) Limited**, for three new accounts: **Proctor Electric Canada Limited**, **Filtro Electric Limited** and **Solaray Vibratory Massager**.

Personnel across the border: **Robert Harris**, appointed director of research, **F. H. Hayhurst Co. Limited . . . Gerard Fecteau**, director of news services, **Tv De Quebec (Canada) Limitee . . . Ira Dilworth**, director of program evaluation, **CBC, Toronto . . . Bob Aiken**, to the sales staff, **CJMS, Montreal**.

RADIO STATIONS

Lucky Lager Brewing Co. led the list of the top 20 spot radio advertisers (during the second quarter, 1958) named by RAB in its new study of spot radio clients.

The next nine top program users, in order, according to RAB, were: **Shell Oil**; **Fruit Industries**; **Scandinavian Airlines**; **International Union of Electric Workers**; **UAW**; **Ford**; **Esso Standard Oil**; **Kiplinger Washington Editors** and the **Massey-Ferguson Industrial Div. of Massey-Harris-Ferguson, Inc.**

Pause in Boston: **WHDH** reprinted an Associated Press wire about **John Foster Dulles** having his driver slow down on the highway so that he could hear a newscast before boarding his plane.

WHDH headlined its ad: "How important is Radio News?" and concluded with: "Those who make the news depend on radio for the news."

Station sales: **KCMJ, Palm Springs**, to **Louis Wasner** and **Cole Wylie**, by the **Palm Springs Broadcasting Corp. . . . WRRR, Rockford, Ill.**, to a group dubbed **Radio Rockford, Inc.**, for \$227,900. (Brokered by **Hamilton, Stubblefield, Twining & Associates**.)

Ideas at work:

• To celebrate its power increase from 1,000 to 5,000 watts, **WENO** staged an all-day promotion in downtown Nashville last week. To wit: Two models, dressed only in barrels with "All we have on is WENO" on them,

"JAXIE" WELCOMES PABST BREWING COMPANY TO WFGA-TV

The Pabst Brewing Company has joined the Honor Roll of Prestige Advertisers who chose WFGA-TV to carry its sales messages to more than a quarter million Florida-Georgia TV homes. "Highway Patrol", with **Broderick Crawford**, is being sponsored by Pabst from 9:00 to 9:30 PM on Wednesdays. This top rated show in prime time combined with WFGA-TV coverage of 64 counties—provides Pabst Brewing Company with unbeatable selling power.



Better take another look at the highly competitive Jacksonville television market. Jacksonville is no longer a One Station market, and the April, 1958, Pulse named WFGA-TV Jacksonville's Number One Station. For more information, call **Ralph Nimmons** in Jacksonville at **ELgin 6-3381**, or contact your nearest P.G.W. representative.

NBC ABC
Represented nationally by **Peters, Griffin, Woodward, Inc.**

WFGA-TV Channel 12
Jacksonville, Florida
FLORIDA'S COLORFUL STATION

Reprinted from World Telegram and Sun

Depression or Buyers' Strike?

By LYLE C. WILSON.

United Press Staff Writer.

WASHINGTON, April 16.

The old timers who were around for the big depression which



Lyle C. Wilson

is more a matter of political debate than a matter of fact whether there is or is not a depression in the works or the way.

Not so in the early autumn of 1929. The big depression began then with a bang which blew the cellar of the New York Stock Exchange down somewhere into the rocky sub-structure of Manhattan Island. That's how hard and fast stocks fell on the black Thursday and black Friday that marked the end of the Coolidge boom.

That was only a beginning, however, and when the real market collapse came some months later the panic was on. Rich men caught in the

market were rich no more, and many of them left their plush offices by high windows instead of the elevator to plop dead on the sidewalk below.

Shoestring speculators were wiped out by the multi-thousands. Country banks began to fold. City banks folded, too. In the fourth year of depression, the governor of Michigan decreed an eight-day bank holiday to prevent wholesale closings. Franklin D. Roosevelt took office as President within a month and immediately closed all of the banks to protect them against withdrawals by frightened depositors.

Congress in special session got busy and passed in a

single day—March 9, 1933—a complex banking bill designed to effect some reforms and to enable the reopening of sound banks. There were nearly 13 million unemployed in the U.S. in 1933, and FDR soon was off on what looked like a massive government spending campaign to create jobs.

FDR either spent too little money or the policy of massive government spending is no employment cure. The record will support one conclusion or the other.

By 1936, FDR had unemployment down to a little more than 9 million, which was 16.9 percent of the avail-

able labor force. By 1938 it was up to more than 10 million—19 percent of the labor force.

FDR spent on, but unemployment refused to wane and go away. There remained 5.5 million unemployed in 1941, 10 percent of the labor force. Then along came World War II and unemployment began to taper off. The jobs in 1946, after long years of war production, numbered 2.2 million or about 4 percent of the labor force.

The least unemployment on record since the big depression was 1.6 million in 1953. That was 2.5 percent of the labor force. In the boom-boom years of 1955-56-57 unemployment was, respectively, 2.6 million, 2.5 million and 2.7 million, ranging from 4 to 3.8 and back to 4 percent of the available labor force.

These figures somewhat illuminate the present situation in which unemployment is counted at 5.1 million, which is 7 percent of the 1958 labor force. FDR never was able to bring unemployment to so low a figure. That is small comfort to the man or woman without a job today.

It may bear, however, on a current question: Is there a depression or is this a buyers' strike against high prices?

ONLY YOU CAN DETERMINE WHICH

Yes it's true—only the retail merchant is really in a position to find out his customers' frame of mind. Many experts regard the present period as due to the consumers' desire to be wooed and won and many retailers have already had truly surprising results when they went out and "asked for the order."

"Do people have the money to spend?"

You bet they do! The facts show another big upswing in the works. U.S. population will *soar* between now

and 1975. That means more jobs, more income, more production, more savings, more research... *more needs of all sorts than ever before in our history!*

How about it? Depression or buyers strike? It's up to you!



FREE! *Get going today!* Write at once for illustrated "How To Turn the Tide" booklet offering valuable and vital selling ideas. The Advertising Council, 25 West 45th Street, New York 36, N. Y.

YOUR FUTURE IS GREAT IN A GROWING AMERICA



In the leadership spotlight



Top-drawer advertisers are buying WGN

You're in good company when you join smart time-buyers who select WGN to sell millions of dollars worth of goods for top-drawer clients. Exciting new programming in 1958 makes WGN's policy of high quality at low cost even more attractive to you.

WGN-RADIO
CHICAGO, ILLINOIS

and a 5,000-piece watermelon feast at a local shopping center.

• To emphasize the "Let's Save 100 Lives" safety campaign by the Iowa Department of Safety, KIOA, Des Moines, tied in with a "Dennis the Menace" contest. A free car was awarded the listener guessing all the missing parts of Dennis' alleged car.

• WPEN, Philadelphia, is sending out Season's Greetings a bit early this year, including, with it, membership in the WPEN Executive Book Club. The station will be sending out top selections each month through Christmas.

Station staffers: Robert D. Blashek, becomes president and general manager of KCMJ, Inc., Palm Springs . . . Tom Flynn, manager, KERN, Bakersfield, Cal. . . Wayne Vaughn, to WGBS, Miami, as national sales executive . . . Melvin Bailey, program manager for WBZ & WBZA, Boston . . . Arthur Tolchin, elected to the board of directors, WMGM, New York . . . Max Friedman, special sales representative, WCOL, Columbus, Ohio . . . Gil Newsome, program director and Michael Ruppe, circulation director, KWN, St. Louis . . .

TV STATIONS

Norman Cash, TvB president, speaking before the Public Utilities Advertising Association in Atlanta last week, had this to say about tv and how to use it:

"Tv is proving itself admirably adapted to the needs of the utility or public service company faced with the necessity not only of selling its services but of getting the public to understand its problems as well."

Cash concluded on this note: "You people, whose companies pay more in taxes than for anything else, have not only got to use advertising effectively, but use advertising that will reflect credit back to you."

Station sale: WWTv, Cadillac, to Fetzer Tv, Inc.

New call letters: WMBR-TV, Jacksonville, became WJXT last week, and will continue as a primary CBS TV affiliate.

Sports note: The Gulf Oil Corp. is in for one-third sponsorship of the nine professional football games tele-

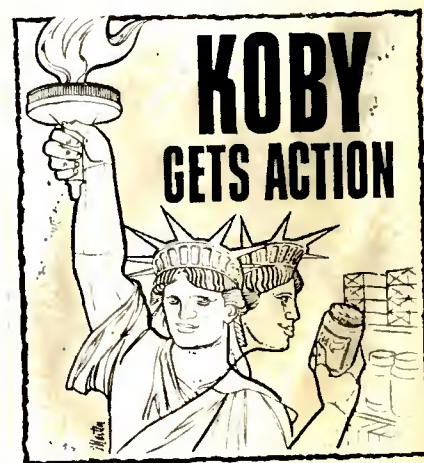


The **SELLibrated** (and only full powered) station in the **GOLDEN VALLEY** (Central Ohio)

WHTN TV

CHANNEL 13
Huntington-Charleston, W. Va.
serving 4 states and 5 prime cities

A COWLES OPERATION
Get the dollars and cents story from Edward Petry Co., Inc.



In San Francisco, audiences respond to KOBV's musical formula beamed to San Francisco families. From New York to San Francisco, advertisers know that KOBV motivates the market! If your favorite tune is "Happy Days are Here Again," played by thousands of ringing cash registers . . . then it's time you called your Petry Man. He'll show you the rating facts and give you the big reasons to buy KOBV in San Francisco!

KOBV 10,000 watts
San Francisco

Sit in with your **PETRY Man**
In Denver it's KOSI—
in Greenville, Miss.—WGVM
Mid-America Broadcasting Co.

cast via **WCBS-TV**, New York, this fall. The other two-thirds are for Marlboro and Ballantine Beer on a network basis.

Ideas at work:

- Tv has revived an old Saturday afternoon at the movies fad—remember the heyday of the yoyo contests? Now it's hula hoops, with **WNBQ**, Chicago, running a special live color show this week: a contest of 25 kids, chosen from some 10,000 neighborhood finalists.

- **WNEW-TV**, New York (formerly **WABD**) is pushing good health via a public service spot campaign: slides and audio copy suggesting periodic eye examinations, good posture, etc., along with the tag, "Channel 5 wants you in the best possible condition to enjoy a great line-up of new fall shows."

Thisa and Data: *Top Ten Dance Party*, a live syndicated teen-age series, is spreading out: sold to **KSL-TV**, Salt Lake City; expanded schedule on **WSLS-TV**, Roanoke; and renewed by **WHEN-TV**, Syracuse, **WTEN**, Albany, **WDXI-TV**, Jackson, and **WXEX-TV**, Richmond . . . **WLW-A**, Atlanta, named top tv winner in the Georgia Association of Broadcasters competition for promoting the "Deathless Weekend" campaign . . . One of the bigger local mass buys of daytime tv in the midwest: by National Food Stores, via **KSD-TV**, St. Louis, for a \$100,000 52-week renewal of the Shopping With Charlotte show.

On the personnel front: William Flynn, appointed national sales manager and Kenneth Willson, local sales manager of **WAGA-TV**, Atlanta . . . Constance Blackstead, program manager for the North Dakota Broadcasting Co.'s **KXJB-TV**, Valley City, Fargo and **KXAB-TV**, Aberdeen . . . John Leitch, director of engineering and Charles Lynch, comptroller for **WCAU & WCAU-TV**, Philadelphia . . .

New appointments in line with the consolidation of **WOR** and **WOR-TV**, New York: George Brown, director of news and special events; Marvin Camp, manager of press and p.r.; Stan Lomax, director of sports and Herb Saltzman, named merchandising director.

CHRYSLER

(Cont'd from page 28)

look like they can do more than any other cars on the road." Background martial music and a male chorus lend a virility mood to the theme.

- The third phase will retain the "can do" theme but will veer off in an effort to persuade buyers to see the cars at Chrysler dealers and test-drive them, in order to see just what they "can do."

The last phase of the spot radio campaign ties in with another major effort which will run through all Chrysler's air media campaign during the next year: that is, Chrysler cars must be driven to be appreciated.

Says Chrysler president L. L. "Tex" Colbert: "... We are convinced that our main selling effort must be directed to persuading people to drive and ride in our cars. In our advertising this year you will notice more attention being paid to this theme than ever . . . We are going to do everything we can to stimulate first-hand driver knowledge of our products."

Corporate ad director Forbes explains Chrysler's strategy behind the all-inclusive teaser campaign this way: "We

were looking for something fresh, new and unsteretyped—a new treatment of the usual automobile sales problems. We have used corporate teaser campaigns in the past, but never to this degree. We think it's going to have a big impact." The introductory campaign was prepared by Leo Burnett, Inc., Chrysler's new advertising agency on the corporate and institutional end of the account.*

After the spot radio teaser campaign is well underway, Chrysler will come in with its net tv special. It will be the first major tv appearance of Fred Astaire in a one-hour show on **NBC TV** on 17 October (9-10 p.m., EST), carried on about 175 stations. Astaire will introduce his new dancing partner, Barrie Chase, and the show will also feature the Jonah Jones quartet. If the special is as successful as Chrysler hopes and expects it will be, the company may sponsor another Astaire special early next year.

*Last February, Burnett was awarded the corporate end of the Chrysler account. McCann-Erickson, which had been the agency for both the corporate account and the Chrysler-Imperial division, resigned both to take on the Buick account which previously had left Kudner. In this game of agency musical chairs, the Chrysler-Imperial division went to Y&R, which shortly before had resigned the Lincoln account which finally ended up at K&E, now the agency for both Lincoln and Mercury.

In the Syracuse Market

WSYR COVERS *80% MORE RADIO HOMES Than the No. 2 Station

This amazing margin of superiority makes **WSYR** unquestionably the most effective and economical buy for radio advertisers in a market where buying power exceeds \$2½ billion annually.

WSYR attracts the *adult, able-to-buy* audience by maintaining a high standard of *quality* performance, by *professional* performers. In every category of programming—news, music, sports, drama, variety, farm programs and public service events—**WSYR** is the leader in the Syracuse area.

NBC in Central New York

*Nielsen
Coverage
Service No. 2

WSYR

Represented
Nationally by
HENRY I. CRISTAL CO.

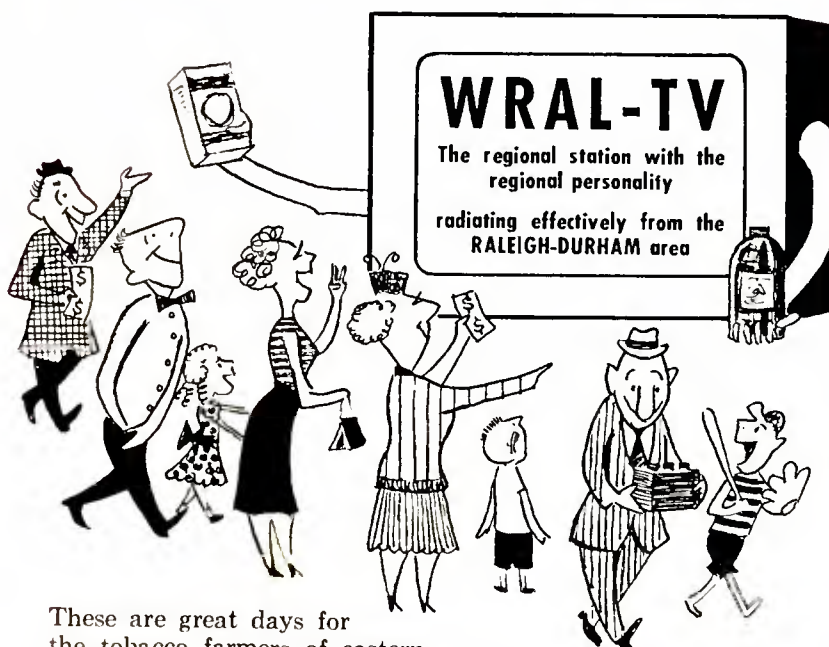


5 KW • SYRACUSE, N. Y. • 570 KC

Talk about **BUYING POWER...**

**"\$50 Million MORE
than the year before"**

—that's the forecast for
just one part of the family groups
you reach when your products are advertised
on this most-seen screen



These are great days for
the tobacco farmers of eastern
North Carolina . . . and for the varied
industries, tourist businesses, educational institutions and
other segments of the WRAL-TV coverage zone.

They will be great days for you, too, if you make good use
of your selling opportunities on this TOP station, with a con-
sistently superior rating record in the Raleigh-Durham area
. . . first in every ARB survey. Get all the facts—fast!

4-CAMERA MOBILE UNIT • VIDEOTAPE RECORDER • LARGE NEW STUDIOS

WRAL-TV RALEIGH
NORTH CAROLINA
FULL POWER CHANNEL 5 • NBC AND LOCAL COLOR

Carolina's
Colorful
Capital Station

Serving the area from Greensboro to the coast.
from Virginia to the South Carolina line—
a total of more than 2 million population.

REPRESENTED BY H-R, INC.

Chrysler plans to introduce all five of its cars on the Astaire special, something it has done on *Climax!* in past years. Chrysler dropped *Climax!*, explains corporate ad director Forbes, even though they knew it was a good show. "We decided to shift into other areas, because there is an inherent danger in staying with one show or one format too long. We've probably enjoyed greater success with network tv, at least in terms of ratings, than most other automobile companies. I won't say we will definitely come back into network tv with a regular show, but it seems a likely possibility by early next year.

"Actually," Forbes continues, "Chrysler has put a bigger share of its advertising budget into air media in past years than we will this fall. But we're thoroughly sold on both radio and tv. From great experience we recognize the impact television can deliver. We know that tv commercials, properly handled, can put prospects in our dealers' showrooms.

"And radio gives us the opportunity to reach large numbers of people at the time we want to reach them and in the markets we want to reach them. It is a highly flexible medium, and an economical one too."

One interesting aspect of Chrysler Corporation's air strategy is its use of a pre-announcement publicity program which, in effect, lays the groundwork for the radio, tv and print campaigns that follow.

All the auto companies hold press previews to give newsmen an advance look at the new models, but none of them are done on the same scale as Chrysler's. Two weeks ago, Chrysler flew (from all over the U.S. and Canada) some 350 radio, television, newspaper and magazine editors to Miami Beach where Chrysler had taken over the entire Americana Hotel. Between Wednesday and Sunday, the press:

- Heard Chrysler president Colbert make an optimistic prediction about new car sales in 1959.
- Saw an elaborate stage show, with 1959 Plymouths, Dodges, DeSotos, Chryslers and Imperials as the stars.
- Were transported to Hialeah race track where 1959 Dodge trucks were previewed in another elaborate show, and where newsmen drove the '59 passenger cars.
- Enjoyed lavish luncheons and dinners, with floor shows, and two

hospitality suites with busy bartenders.

• Swam in the Americana pool, basked on the Florida beach, played golf and went deep sea fishing.

After this big press preview, the individual divisions also hold their own previews in major cities, to catch those newsmen who didn't make the Florida trip.

The cost to Chrysler Corp. of the Florida junket is (by SPONSOR estimate) about \$300,000. The big question is why Chrysler does it on such a grand scale. The answer is that Chrysler believes a massive publicity effort can whet the public's appetite for its new cars, and thereby increase the effectiveness of the advertising campaigns that follow. One Chrysler executive puts it this way:

"Before the big ad campaign starts, we want to stimulate public interest in our new cars—without actually revealing what they look like. Our press preview accomplishes this very effectively. And it is geared closely to the ad campaign. True, it's expensive to do it on this scale, but it's a bargain at any price."

Another interesting phase of Chrysler's marketing strategy this fall will be what it does with its new foreign car, the French Simca. Until it bought 15% of the Simca stock owned by Ford Motor Co., Chrysler was the only U.S. auto maker without a foreign car. Simca brings Chrysler two advantages: 1) a chance to share in booming foreign car sales and 2) the use of Simca's world-wide dealer network to sell Chrysler products.

Chrysler's ad budget for the Simca will probably be about \$1 million and a good share of this expenditure is slated for spot radio and spot tv.

All Chrysler's air media plans hinge, of course, on two factors: 1) Will a UAW strike upset the applecart, and 2) will the public be in a mood to huy new cars in a post-recession mood."

Chrysler president Colbert, for one, believes that the public will buy new cars and, barring a strike, that the auto industry will sell almost 30% more cars next year than this year.

What happens if auto sales jump as Colbert predicts? One Chrysler advertising executive told SPONSOR that, among other things, it would mean substantially increased ad budgets for every division. "And most of the increase," he added, "will probably go into both radio and television."

THE PULSE

(Cont'd from page 32)

had a number of radio programs playing in the U.S. and was naturally concerned with how the American public was reacting to them. It may have been the acquisition of this client that led Roslow later to open a London organization; certainly it bore out his belief in the qualitative, psychological approach to rating measurements.

"I never dreamed, 16 years ago," says Roslow, "that eventually I'd be doing what I am now—audience composition, the number of listening fami-

lies with babies, how many of them own stocks and bonds, their reactions to tv and radio commercials, audience analysis in relation to ownership of autos and air conditioning, how many cigarette smokers in a listening or viewing family."

This sort of in-depth portrait of the broadcast audience is now going into net reports. Next year, all local reports, both radio and tv, will include —along with complete audience composition breakdown—such extra qualitative material.

The personal approach to research

Get more for your Money!

use

WILK

and

LICK the BIG N.E. Pennsylvania Market



• SCRANTON

• WILKES-BARRE

GREATEST COVERAGE

- 1st in Average Share of Audience—ALL DAY*
- 1st in Average Quarter Hour Rating—ALL DAY*

• HAZLETON

HIGHEST POWER

- Highest power and dominant penetration among all competing stations.

LOWEST COST

- WILK has the greatest listening audience—You get a greater return on every dollar spent.

BIGGEST GROWTH

- Effective programming directed to the young and old alike is responsible for WILK's rapid growth.

* Pulse Wilkes-Barre - Hazleton Metropolitan Area — November 1957.



Wilkes-Barre, Pennsylvania. Call Avery-Knodel for details

The only A.B.N. Affiliate in Northeastern Pennsylvania.

In the leadership spotlight



Top-drawer advertisers are buying WGN

You're in good company when you join smart time-buyers who select WGN to sell millions of dollars worth of goods for top-drawer clients. Exciting new programming in 1958 makes WGN's policy of high quality at low cost even more attractive to you.

WGN-RADIO

CHICAGO, ILLINOIS

In Fort Wayne
the nation's No. 1
test market
use

WANE

Fort Wayne

CBS

presented by Petry



A CORINTHIAN STATION

KOTV Tulsa • KGUL-TV Houston
WANE & WANI-TV Fort Wayne
WISH & WISH-TV Indianapolis

is a fetish with Roslow whose first job after NYU (where he taught following graduation) was with the Department of Agriculture tracking New York World Fair visitors about the exhibits, clocking the time they spent with each, and then asking why. "At The Pulse," he explains, "we're not researching broadcasting—we're researching people. It's the same as when you ask a school teacher what she teaches. She may say, 'I teach geography' or 'I teach third grade.' This isn't true. She's teaching children."

At the same time, Roslow feels strongly about letting people in on ratings. "The release of ratings to the consumer press by broadcasters is a blatant misuse of research data," he says. "Such material is neither intended or designed for consumer consumption and will only be read out of context. The man who first gave ratings to a columnist should be drummed out of the business."

The two biggest broadcast milestones that took place since Roslow started The Pulse he considers to be: (1) The industry acceptance that radio and tv were separate media, and (2) the awareness of the out-of-home audience. Roslow was quick to explore the latter. In 1949, he turned out his first radio out-of-home study. Auto listening has subsequently become a regular Pulse project. Tv, which during its earliest years was run right in with radio reports, soon got its own treatment and by 1952 was being measured out of home. Roslow reasoned that in that era most people were watching tv at the home of friends, at clubs or neighborhood bars. Now Roslow predicts a day when tv will be measured out of home again thanks to thinner picture tubes and wireless portable sets.

Not all of Roslow's looking is to the future. A man of intense loyalty (he still uses the same printer who printed the original Pulse reports), he can become quite emotional about the "old days." His emotional peak each year is the annual Pulse luncheon which he gives for his clients. It has been noticed that immediately after each one, Roslow disappears, sometimes for an hour or two, finally turning up again with no mention of what he's done or where he's been. Only a handful know his secret: he must go off by himself to "cool out," and think perhaps of the long road from Broadway to Fifth Avenue.

KROGER

(Cont'd from page 37)

handling of his "specialty."

How much did this embroidery add to the fabric of the promotion? Kroger, of course, won't say. Flynn does admit that he is well pleased with the results, and grocery merchandiser Chet Lowe adds, "We sold more doughnuts in one week than we did in five previous weeks."

No small share of the credit goes to the on-location efforts of Kroger. The campaign got under way on 25 August. That morning the 35 units in the Cleveland area opened with 10-foot banners on the store fronts and inside hi-wires, devoted to the promotion.

Besides displays on its own products being featured, the store used pushcart and end displays for these national brands: Carling Black Label Beer, Pepsi-Cola, Hellmann's Mayonnaise and Chef Boy-Ar-Dee. Shelf talkers were tied-in with Sealtest Ice Cream, Silver Dust soap powder, Milani's 1890 Dressing, Hills Brothers Coffee and Durkee margarine.

The display pieces carried not only the promotion slogan, tying in the store and station, but were personalized with station personality picks.

In retrospect, the station believes the promotion was a major step in grocery marketing. "Both we and our national grocery advertisers," notes Ed Paul, have been finding that the more national advertising can be localized the more effective it becomes. Some agencies are now giving us more latitude, for example, in their commercial copy, letting the station personality use his own approach, a la Arthur Godfrey. We think this takes it out of the realm of the average commercial and gives it a distinctive touch."

Adds Richard M. Klaus, the station's vice-president and general manager: "This was one of the finest examples I know of an advertising campaign coordinated to such depth. By creatively tying the man to the product, on the air and in the store, Kroger and WERE achieved a well-rounded sales campaign with maximum effect."

It's safe to say this promotion idea will grow. Kroger ad director Flynn says he "looks forward to going into this promotion again." Adds station sales manager Ed Paul: "I know of several brokers who have told their principals about the promotion. I think we'll start getting pretty regular schedules for the plan."

YOUR FALL - WINTER SPOT BUSINESS WILL BE UP

because you'll get more of it if you read
SPONSOR's new 12th annual

FALL FACTS BASICS

38 pages on **Marketing** with 15 pages of BASICS charts

86 pages on **Radio** with 15 pages of BASICS charts

78 pages on **Television** with 18 pages of BASICS charts

17 pages on **Film** with four pages of BASICS charts

Full copies of Fall Facts BASICS available for \$1

Reprints of the popular BASICS charts sections:

	1 TO 9	35 cents each
16 pages on Marketing	10 TO 49	25 cents each
16 pages on Radio	50 TO 99	20 cents each
	100 TO 499	15 cents each
24 pages on Tv and Film	500 TO 999	12½ cents each
	1,000 OR MORE	10 cents each

Prices include postage

For fast delivery, use the coupon below:

Readers' Service, SPONSOR, 40 E. 49 St., New York 17, N. Y.

Please send me the following reprints from Fall Facts BASICS.

Check or cash enclosed Bill me

Section	Quantity desired	Unit price	Total amount
Marketing
Radio
Television-Film

Full copy of Fall Facts BASICS—\$1

Name

Company

Address

A Wheat Chex cereal box is the central focus, standing upright. The box is white with a yellow top and bottom. The words "WHEAT" and "CHEX" are printed in large, bold, black letters. Below them, in smaller text, is "Bite Size" and "Shredded Wheat". A small illustration of a wheat stalk is also visible. The box is placed on a white plate filled with cereal, milk, and fruit. The plate sits on a black and white checkered tablecloth. The entire scene is set against a solid black background.

You're in good company when you join smart time-buyers who select WGN to sell millions of dollars worth of goods for top-drawer clients. Exciting new programming in 1958 makes WGN's policy of high quality at low cost even more attractive to you.

QUAD-CITIES

now the nation's

47th TV MARKET

↓ ↓ ↓ ↓ ↓ ↓ ↓

RETAIL SALES are above the national average. Rock Island, Moline, East Moline are rated as "preferred cities" by Sales Management magazine for the first 6 months of 1958. You too, can expect above-average sales if you **BUY WHBF-TV NOW!**

WHBF-TV

Tv and radio

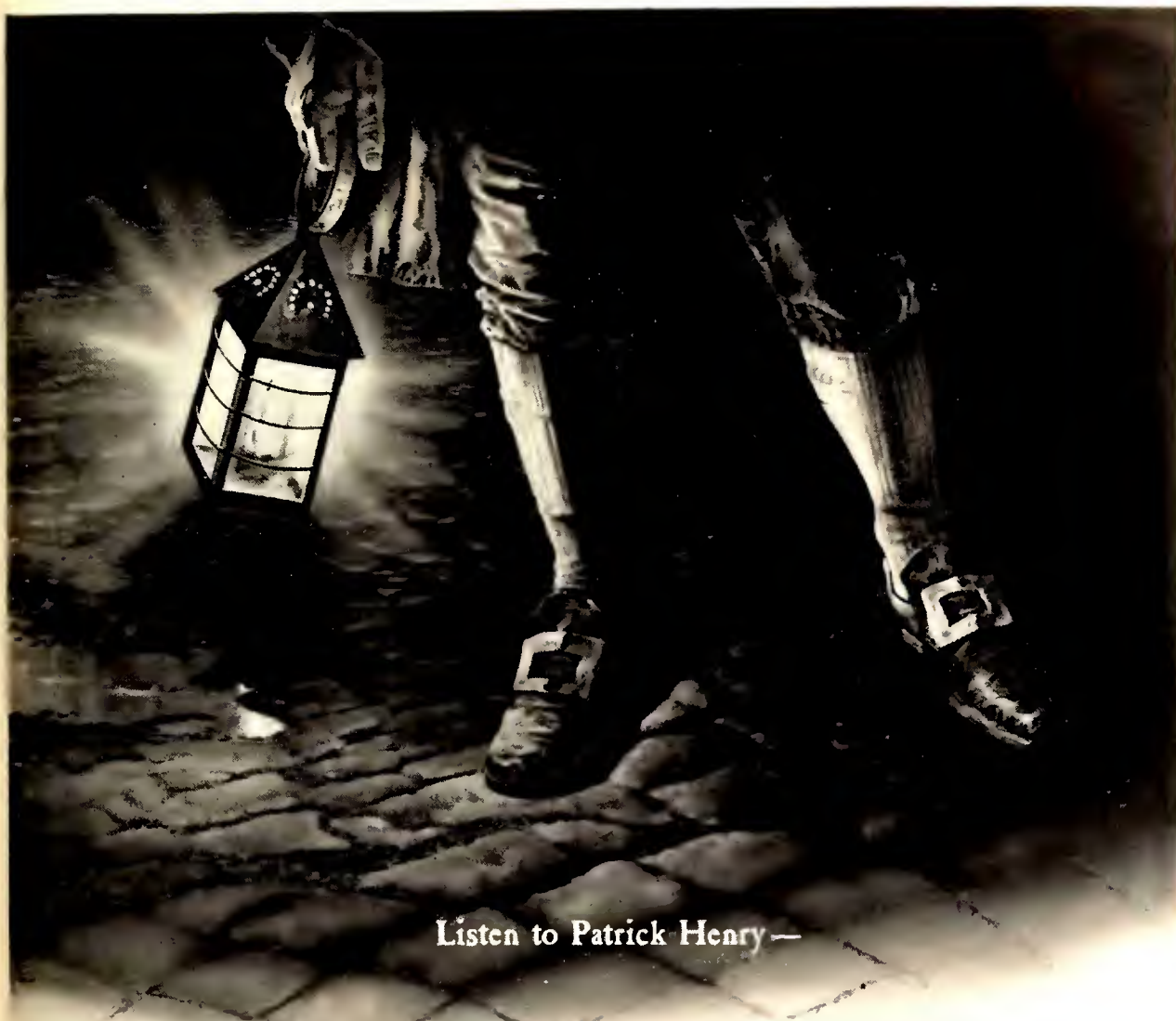
NEWSMAKERS



Fred Von Hofen was named station manager of KGW, Portland, Oregon recently and has assumed his new duties as of 2 September. In making the announcement, Mr. Otto Brandt, v.p. and general manager of the Crown stations, said that Mr. Von Hofen is "one of the dynamic young men of modern broadcasting." A native of Texas, Mr. Von Hofen has been station manager of KING, Seattle, and in 1957 was of KENO, Las Vegas. During World War U. S. Marine Corps in the South Pacific and the service in 1944, he went to Seattle, joining 1948 as an announcer on KING. He has been a man, radio sales manager and station manager.



SPONSOR • 20 SEPTEMBER 1958



Listen to Patrick Henry—

“I have but one lamp by which my feet are guided,
and that is the lamp of experience.”

There can never be another station in Tidewater, Va., with the length of priceless experience that WTAR can give you. For WTAR is the oldest radio station in the nation's oldest state. This is one of the reasons why the voice of WTAR is the most influential voice in Tidewater*.

Our 35th Anniversary

WTAR
RADIO

790 KILOCYCLES • CBS NETWORK

First in Virginia

Business Offices and Studios in Norfolk
President and General Manager—Campbell Arnoux
Vice President for Sales—Robert M. Lambe
Vice President for Operations—John Pepper

*TIDEWTAR is a better way to spell it . . . and sell it—the great Norfolk-Newport News market, largest metro area population in state, 6th in South, 27th in U. S.

SPONSOR SPEAKS

Perspective on the quiz shows

The immediate future of the big-money quiz shows is now so self-evident that there's little news in the situation trade-wise. As after-thoughts, though, these may be worthwhile remembering:

- Fortunately, the industry had figured that the shine was off the payout shows long before the headlines did the final tarnishing. Of the current crop of network newcomers, only two are in the game class (the great majority is action stuff). So the danger to the new season isn't much.

- If history is any indication, it would be folly to write off the quizzes categorically. Radio had a similar shock with the musical guessing games in the 1930's when those high-riding shows were accused of being lotteries—a much more serious charge since it involved the government as well as the public. Yet guessing the titles of tunes has remained a steady programing ingredient over the years. Mental competition and showmanship is as old as the human race, so there's a continuing demand for games and contests of some sort.

- If anybody hadn't realized it before, tv's newsworthiness is now an iron fact. The quizzes grabbed the headlines with easy regularity. While this confirmation of the hold tv has on the public is flattering, it's obvious that it can bring its frightening moments, too. More than ever, the industry will have to behave like a grown-up.

More program flexibility

Putting too many program eggs into one basket repeatedly has been called a drag on creativity and flexibility by SPONSOR. The tribulations of the quizzes indicate that it's also economically hazardous.

Thus the argument that new directions are too costly loses much of its plausibility. Perhaps a better case for more flexibility now can be made to the bookkeepers.



THIS WE FIGHT FOR: *Greater creativity in all phases of air media work. One of our industry's worst enemies is an obtuse, reactionary reliance on statistics at the expense of new ideas. Both radio and tv must keep flexible.*

10-SECOND SPOTS

Come again? From a Ralston Purina Co. news release—"Millions of families will be entertained and sold via network television's multiple large space ads in more than 250 newspapers; . . ."

Eerie: A Cedar Rapids mortician has turned to television advertising on KCRG-TV, will sponsor CNP's telefilm series, *Danger Is My Business*.—*More deadly than dangerous, we'd say.*

Spelling bee: At the recent A. C. Nielsen Co. press conference in the Waldorf, Vice President John Churchill unveiled NCS #3, then asked for questions from the press. First question asked: "Is it true that you've just hired a \$30,000-a-year vice president in charge of seeing that 'Nielsen' gets spelled right?"

Namely: Loretta Kealy, of H-R Reps. belongs to the Toastmistress Club of New York. The club recently held a contest for naming its new monthly bulletin; most interesting submission of a name: *Flickertails*.

Arf: Pat Buttram, CBS Radio star, commenting on the small foreign cars: "Down home there's a dog that chases them. Wouldn't be so bad except when he catches them, he buries them."

New job: From the letter of a job applicant received by a Madison Avenue agency personnel head—"I had intended to send you a copy of my resumé earlier this week, and follow it up with a phone call; however, I was unable to do so. . . . I find myself in the position of being unable to accept any employment at the present time.

"I've been drafted."

Chiller: A spot radio campaign in N.Y. plugged the new horror movie, *The Fly*, said it was so terrifying that anyone who wants to see it alone must sign a legal waiver in the lobby. *And if you aren't scared, do you get your waiver back?*

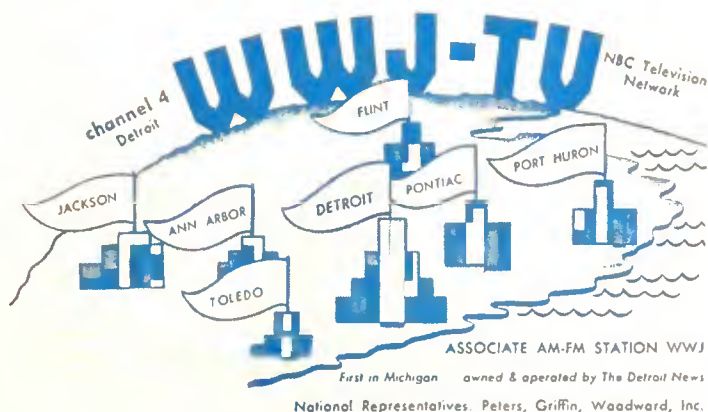
Author, author! The upcoming CBS TV production of Louisa May Alcott's classic, *Little Women*, has divided the producers into two camps over the question of whether Beth lives or dies at the end. Richard Adler, the show writer, insists she live, while BBDO, sponsor Sheaffer Pen Co. and Talent Associates wants a sad ending. Adler feels there is no time for her to die in an hour show with eight minutes out for commercials. *We'll still bet on the sponsor getting his way.*

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"The Bell Tolls" • Ingrid Bergman ★ "C.D.S." • Alan
Palfrey • Jane Russell ★
"Reap the Wild Wind" • John Hays • Ray Milland
★ "Dona Pepe" • Gary Cooper • Ray Milland ★ "Hell
Rays" • Joel McCrea ★
"Habeas Corpus" • Brian Donlevy • Robert Preston ★
★ "Honor Pacific" • Joel McCrea • Barbara Stanwyck
★ "The Sun Shines" • Alan Ladd • Veronica Lake
★ "Northwest Mounted Police" • Gary Cooper ★ and
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